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BUREAU OF AMERICAN ETHNOLOGY
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IROQUOIS MUSIC AND DANCE: CEREMONIAL ARTS OF TWO SENECA LONGHOUSES

By GERTRUDE P. KURATH

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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D.C., March 30, 1962.

SIR: I have the honor to submit the accompanying manuscript, entitled "Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses," by Gertrude P. Kurath, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

FRANK H. H. ROBERTS, JR.,
Director.

DR. LEONARD CARMICHAEL,
Secretary, Smithsonian Institution.

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FOREWORD

The music in this volume includes only a segment of recorded Iroquois songs. It presents the repertoire of a few leading singers from 2 of the 20 reservations in New York State and Canada: Allegany, with Coldspring longhouse, and Tonawanda. The scores are transcriptions from recordings by two collectors, William N. Fenton and Martha Champion Huot (now Mrs. E. P. Randle), between 1933 and 1951:

1933, by Fenton at Coldspring, cylinders transferred to 10 disks, deposited at Yale University, then Columbia University, then Indiana University Archives of Folk and Primitive Music; duplicates authorized by George Herzog in 1949.

1936, by Randle and Fenton at Tonawanda, 53 disks, deposited at Columbia, then Indiana Archives; duplicates authorized by Herzog in 1951.

1941, by Fenton at Coldspring, 29 disks (Nos. 34–62), originals at Library of Congress Archives, copies provided by Fenton in 1948, selections published in Fenton, 1942.

1945, by Fenton at Coldspring, 5 disks (Nos. 33–38), Library of Congress, copies by Fenton in 1949, selections published in Fenton, 1948.

1948, by Fenton at both longhouses, 2 tape reels, transcriptions from originals in his private collection.

1950 and 1951, by Fenton at Coldspring, 4 tape reels, transcriptions from originals in his private collection.

Copies of all 12-inch disks are in the Library of the American Philosophical Society.

THE INVESTIGATIONS

Between 1933 and 1937 Fenton lived on both the Coldspring and Tonawanda Reservations and collected materials for his dissertation at Yale University. The Institute of Human Relations sponsored these trips to Coldspring in 1933 and 1934. Frank Speck encouraged the work and suggested a method of outlining ceremonies (Fenton, 1936, 1941). The stay at Tonawanda extended for 2½ years, from February 1935 to September 1937, in the employ of the U.S. Indian Service. In 1936, Fenton enlisted the collaboration of Randle, then a graduate student at Columbia University. He rounded up the singers and took the texts; she made the records, which sampled virtually all song types. By this time Fenton could cope with the Seneca language and was able to sing many of the songs.

Later, as a staff member of the Bureau of American Ethnology and, with funds from the Wenner-Gren Foundation, using recording

equipment supplied by the Library of Congress, he made two large collections in 1941 and 1945, at Six Nations Reserve and at Coldspring. During subsequent recording sessions, in 1948, 1950, and 1951, he made use of tape recorders from the Library of Congress and the Bureau of American Ethnology.

Through his prolonged experience with longhouse ceremonies, Fenton realized the significance of music and dance to the Iroquois. He also realized that "ethnologists are quite ill-equipped ordinarily to describe dances as part of ceremonialism. The need for an adequate choreographic technique is quite as apparent as the need for musical annotation" (Fenton, ed., 1951 a, p. 8). It is a source of pride to me that he considered my professional training adequate to this double task and gave me his encouragement and collaboration.

I did not enter the picture until 1946. In the midst of my career as a modern creative dancer, I became acquainted with the American Indian dance, largely though not entirely, through publications. I was struck by the inadequacies of choreographic descriptions. By 1946 I was so determined to explore these expressions of native culture that I undertook a Mexican field trip in the spring of that year. My subsequent concentration on Iroquois arts resulted from a coincidence.

In July 1946, I met Chauncey Johnny John (pl. 1), not in his native haunts, but at the University of Michigan Linguistic Institute. As "professor" for Carl Voegelin's students, he basked in the scholarly environment. On several free evenings he changed to his artistic role and his ceremonial costume, and, in our living room, showed samples of the War, Eagle, and other dances and of the songs he had sung into "Bill Fenton's machine."

When Fenton and I met in Washington in the fall of 1947, he persuaded me to attend a Midwinter Ceremony at the earliest opportunity. This opportunity came during the week of February 14, 1948. I witnessed a ceremony at Soursprings Cayuga longhouse on Six Nations Reserve, thanks to the advice of John Witthoft, then a graduate student at the University of Michigan; to Volney Jones, who introduced me; to Cayuga chief Deskaheh, who extended me an invitation; and to Mohawk Sadie Jamieson, who opened to me her home in Ohsweken. An equally friendly reception awaited me at Coldspring longhouse in the summer of 1948. The Fenton family was spending the entire summer near the reservation, and my family rented a cottage for a month in adjacent Allegany State Park. During my month's stay I held many sessions with the entire Johnny John family—not only Chauncey, but his singer son, Amos; the expert dancers, his grandsons, Richard and Arthur, and Arthur's wife, Pearl. Fanny Stevens (pl. 1), Geneva Jones, and Albert Jones (pl. 2) were

communicative then and also on subsequent visits. I notated dances during the gatherings and after the culminating Green Corn Festival over Labor Day weekend. Also, I attended two important recording sessions by Fenton: one of the Coldspring Towisas ceremonies, with Fannie Stevens and Sadie Butler as leaders; and another, with Jesse Cornplanter at Tonawanda Reservation.

During 1949, I added song transcriptions to the choreographies, utilizing a grant from the Viking Fund (now the Wenner-Gren Foundation for Anthropological Research) to study Herzog's shipment of disk copies. In 1951, Fenton procured for me a commission from the American Philosophical Society for a manuscript, which I forwarded to the library by the fall of that year. The following year he arranged another commission for me from the Society—the transcription and analysis of the Tonawanda collections. In 1960, Richard H. Shryock and Gertrude Hess released my two manuscripts, which constitute this volume.

Subsequently, I revisited Allegany Reservation, sometimes in connection with Iroquois Conferences in the Allegany State Park at Red House, N.Y. But most of my Iroquois fieldwork and all of my own tape recordings, took place at Six Nations Reserve and at Onondaga longhouse near Nedrow, N.Y. I also made several trips to Qualla Cherokee Reservation, N.C., and spent 4 years studying the Algonquians of Michigan, Wisconsin, and Iowa, usually in the company of my daughter, Ellen, or my son, Edward. My wider experience I owe to the American Philosophical Society and, repeatedly, to the Michigan Academy of Science, Arts and Letters.

In publications, my approaches complemented Fenton's ethnological presentations. The first collaboration appeared as paper No. 7 of Bureau of American Ethnology Bulletin 149 (Fenton and Kurath, 1951); the second and larger one, as Bureau of American Ethnology Bulletin 156 (Fenton and Kurath, 1953). Also, I shared in the symposia (Kurath, 1951, 1961). The collaborations largely took the form of correspondence, but in the summer of 1951, when Fenton taught at the University of Michigan, consultations were possible.

THE LONGHOUSES

For completeness, the present volume should contain an expert description of the history and social structure of the longhouses in relation to the ceremonialism. However, Fenton's copious notes must await monographic treatment separately. Meanwhile, the Foreword gives a brief survey, with references to recent ethnological literature.

The prehistory and history of the Iroquois are complex. The former is still under debate (Fenton and Gulick, eds., 1961, Nos. 4–6);

the latter is being clarified. A chronology appears in Bureau of American Ethnology Bulletin 180 (ibid., p. 259). Fenton has determined the geographical position of the Iroquois League in relation to surrounding Algonquians and other Iroquoian tribes. He has studied the politics and movements of the League members—Seneca, Cayuga, Onondaga, Oneida, Mohawk, and Tuscarora—and the effects of the religious reforms by the Seneca prophet, Handsome Lake (Fenton, 1940; Fenton and Gulick, eds., 1961). Other writers have made more special studies of these reforms, as Deardorff (1951, pp. 77–107) and Wallace (1961, pp. 139–151), with comments by Chafe (1961 a, pp. 153–157).

Coldspring longhouse is close to the home of Handsome Lake on Cornplanter Reservation, and it immediately felt the impact of his revelation. Also, it harbored Quaker missionaries, who influenced the Seneca reforms. Allegany Reservation stretches along the picturesque oxbow of the Allegheny River, on both sides of modern Salamanca and to the Pennsylvania State line southwest of that city. Most of the homes and the longhouse are situated on the highway north of Quaker Bridge. Tourists passing in automobiles and visitors to the Allegany State Park are little aware of the unique proceedings in the longhouse, which has the appearance of a grange hall. Tonawanda Reservation, in a more secluded location near Akron, N.Y., has been a stronghold of conservative adherents. When delegates from all longhouses hold their fall Six Nations meetings, they always start at Tonawanda and proceed from there.

The reforms of Handsome Lake made some major adjustments to the encroaching White culture and religion. While the ancient animal medicine rites were temporarily displaced, the four rituals to the Creator formed the ceremonial core. Certain rites had to shift from obsolescent functions, as hunt and war, to cure. Others, notably the agricultural rites, remained. So did mutual aid and singing societies. The longhouse religion has combined such flexibility with preservation of the essence of the ritual. The persistence is at least in part due to the Iroquois organizational genius; . . . "their tendency to systematize the elements of their culture into great institutional showpieces is what has given their culture stability over the years" (Fenton and Gulick, eds., 1961, p. 260).

The native social organization has remained, but entirely in a ritual capacity. It presents two interlocking dichotomies, an interaction of moiety and sex. Fenton (1936) has discussed the religious organization of the officials who are keepers of Handsome Lake's Code and their assistants who control the present longhouse centers. He has also analyzed the moiety structure and tabulated the clans that remain active in the moieties (1951 a, p. 50). At Coldspring, Moiety I

includes Bear, Wolf, Beaver, and Turtle clans; Moiety II includes Deer, Snipe, Heron, and Hawk. At Tonawanda, Moiety I comprises Wolf, Turtle, Bear, and Beaver; Moiety II has Snipe, Hawk, Deer, Heron, and Eel. The moieties have specific seating arrangements in the longhouse, differing somewhat for summer and winter ceremonies. They also follow set patterns in dances (e.g., Fenton and Kurath, 1953, pp. 138, 230, 232).

Moiety arrangement crosscuts the separate seating of men and women, as in other longhouses (Speck, 1949, fig. 1). Likewise, the interaction of male and female officials crosscuts moiety in ritual preparation and dance. Each sex has special functions and assigned places in the dance line. Men are in charge of the Midwinter and Thanksgiving festivals, and women manage the summer food ceremonies. However, men and women may officiate at each other's medicine ceremonies.

Woman's role has remained more functional in daily life than man's. Men have transferred to white men's jobs; women still prepare meals and are mothers of their families and clans. Though men took over the active farming after 1800, an activity now in decline, women remained identified with crop fertility.

Despite the perseverance of ritual and an amazing repertoire of songs and dances, there are increasing signs of change. Young people rarely trouble to memorize long rituals with a hundred songs, and therefore the aged ceremonialists, realizing that they are not being adequately replaced, are becoming concerned. Ritual holders have decided that the songs must be preserved and are therefore less reluctant (some are even enthusiastic) to record for trusted ethnologists and friends. Indeed, after the death of Fannie Stevens, the Coldspring women requested a copy of Fenton's recording of Towisas.

NIAWE

In conclusion I wish to say thanks—*niawe*—to the Indians who have given friendly help with songs and dances, and to the people and organizations who have helped with funds or working disks. Two officials of the American Philosophical Society deserve my special gratitude: William E. Lingelbach and Gertrude Hess. Through their help the two manuscripts came into being, and by the kind permission of the American Philosophical Society they are now transferred to the printed page. I wish to thank Curt Sachs and George Herzog for musicological advice. Above all, I am grateful to Wallace L. Chafe; without his patient unraveling of editorial problems, publication would have languished.

GERTRUDE PROKOSCH KURATH,
Ann Arbor, Michigan,
September 1961.

LINGUISTIC NOTE

Seneca words are cited in this work in spellings which are based on the phonetic transcriptions in the field notes and publications of Dr. Fenton. A description of Seneca phonology can be found in Chafe, 1960–61 or 1962. Roughly, Fenton's ɛ, ɛ̨, ǫ, d, g, dj, š, apostrophe, reverse apostrophe, and raised dot can be related respectively to Chafe's æ, ɛ, ɔ, t, k, j (or ty), sy, ʔ, h, and colon. Phonemic spellings of the names of songs and dances are given in brackets in the list on pages 73-74.

IROQUOIS MUSIC AND DANCE: CEREMONIAL ARTS OF TWO SENECA LONGHOUSES

By Gertrude P. Kurath

PART 1. DESCRIPTION AND ANALYSIS

INTRODUCTION

THE LONGHOUSE AND THE PEOPLE

Centuries of impact have completely metamorphosed the external life of the once powerful Iroquois tribes. White encroachment has shrunk the New York holdings of the Seneca to three small tracts in the western part of the State, namely, Allegany, Cattaraugus, and Tonawanda Reservations. The last two are within 25 miles of Buffalo, and Allegany Reservation follows a well-traveled highway, in a narrow strip of land along the Allegheny River from Salamanca south beyond Quaker Bridge. The modest framehouses could belong to any White community; the wooden longhouse could be a rural grange hall; the pedestrians and the occupants of the latest models of automobiles could be ordinary farmers or laborers but for their swarthy complexions. Only the initiated would know that these people are gathering for a celebration stemming from this soil.

In the longhouse, they are seated on wooden benches along the wall, but they are grouped according to their ancestral custom, with sexes and moieties separated. Singers occupy a plain wooden bench, but they beat ancient rhythms with instruments that for the most part are of traditional construction, and they sing melodies of unknown antiquity. Feet tramp on wooden floors around two iron stoves, but they trace the patterns of rounds that were not brought overseas by the White invader.

At this point I shall say no more about the structure of their ceremonialism and its social implications, but shall refer to past descriptions (Morgan, 1901; Fenton, 1936, 1941). I shall introduce the chief artists and then proceed to the special problem—the songs and the dances, at their own value.

During contact with Coldspring ceremonials, one gifted family was indispensable in longhouse festivals and in private sessions for

634–599 O—64——2

study. They were the late Chauncey Johnny John, originally from Cattaraugus, one of the chief singers; his son, Amos, and grandson, Richard, both prominent as dancers and singers; his other grandson, Arthur, and his grand-daughter-in-law, Pearl, two excellent dancers. At the present time one of the prominent singers is Chauncey's former partner, Albert Jones. The latter's wife, Geneva, imparts her excellent information willingly. Her mother was the late Fannie Stevens, who was the leader of the Women's Society of Planters (tǫwisas), with Sadie Butler as her partner, and who stood out in the ceremonies by her inimitable dance style. Other fine singers were Jonas Snow, Henry and Sherman Redeye, Edward Curry, Lyn Dowdy, and Avery Jimerson. Most of these men have been employed as track workers for the Erie Railroad. They and their women also cultivate small patches of corn and other vegetables, sometimes with the aid of tractors. Whatever their outside contacts, they never forget their songs; they render them with all their heart and soul at the great Midwinter Festival, at the Food Spirit Festivals, and at the occasional social gatherings.

The young people, less fervent, cause the longhouse leaders some concern, because they do not trouble to learn the long ceremonial cycles and consequently may fail to perpetuate the traditions.

Tonawanda singers have variant versions of the same song cycles. In this volume the singers are the late Jesse Cornplanter, originally from Cattaraugus, and Robert Shanks and Edward Black. Some of their songs are juxtaposed with versions from other longhouses, particularly from Coldspring but also from Onondaga Valley and Six Nations Reserve.

THE STUDY OF THE SONGS AND DANCES

The songs and dances are here classified according to the present concepts. Fenton has already published the classification and the variant compositions of the seasonal ceremonies at Coldspring and Tonawanda (Fenton, 1941 b, pp. 163–164; field notes). The Midwinter rites feature the rituals for the Creator, the medicine rites, and social dances, but in a different sequence. Summer food dances repeat combinations of Feather Dance and Women's Dance, for planting, for berries, and for corn. The great Green Corn Festival recapitulates the nuclear days of the Midwinter Festival. At other longhouses the sequence is somewhat different.

The dances themselves, as observed at five different longhouses, are essentially similar and vary chiefly in improvisational details. Their recurrent patterns justified grouping the choreographies according to types of ground plans and steps. The grouping takes the form of diagrams, steps, some stick figures, and verbal descriptions. The

analysis issues directly from the artistic patterns, but the interpretation takes into account the function and ceremonial associations.

The descriptions of dance cycles fit all longhouses, though the examples refer to the Coldspring song collection. The analyses, when not identified as Coldspring or Tonawanda, also apply to both collections or generally to longhouse style.

THE DANCE CYCLES

RITUALS ADDRESSED TO THE CREATOR

GREAT FEATHER DANCE ('ostó·wɛ'go·wa'):

Function.—The first of the four rituals of thanks to the Creator for all benefits and in particular for crops.

Occasions.—Coldspring: Midwinter Festival circuit on third day, twice on sixth day; Green Corn first day, twice on second day; Planting and Strawberry Festivals, every morning of meetings and councils of Six Nations. Tonawanda: Midwinter circuit third day; twice on fifth day, also seventh; Green Corn first and third days; other occasions like Coldspring.

Songs.—Accompaniment by two singers, face to face astride a bench in the center of the dance space, both beating turtle rattles against the bench.[1]

(*a*) Antiphonal call: leader, "hyo'"; crowd, "yo hee'"; twice repeated.

(*b*) 2 introductory chants with free voice and rattle tempo.

(*c*) 32 dance songs, as recorded, from a repertoire of over a hundred. For each song, a gradual rattle acceleration till the vocal entrance, then a fast iambic beat; on repetition a slow even beat and again the fast beat, always opening and concluding with the antiphonal call—two terminal beats.

Melodic character distinguished by pulsation, long sustained notes, and syncopations alternating with even quarter notes, on predominantly triad scales with much play on intervals of a third.

Dance.—(*a*) To the first dance song, a few male leaders, with a step-pat to the slow even rattle beats and a vigorous feather dance step to the iambic beat: a powerful stamping two-step with raising of the free knee and improvisatory arm gesticulation up or to the side, wing-fashion or in charging postures.

(*b*) With each song, an increasing number of men, lined up behind the leaders single file and circling counterclockwise; increasing animation with pivots, foot twists, interpolated yells.

(*c*) About the fourth dance, a few leading matrons, back of the men, facing center and gliding to the right, shoulder to shoulder with the women's feather dance step: a smooth swivel twist of parallel feet.

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[1] The construction of the instruments is not described here, but can be found in Fenton, 1942, pp. 9–11, also field notes; Mason, 1938, pp. 143–146, 171–173, 187, 189–191; Conklin and Sturtevant, 1953.

(*d*) To the end of the dance a continuous accumulation of dancers, men, women, and children, lined up with their respective sex, sometimes up to 200 dancers on very festive occasions, winding into a triple spiral.

Remarks.—One of the few consistently costumed dances: men with the Iroquois *gastowe* or feather headdress, or else with Sioux war bonnets, bright shirts, leggings, breechclouts with beadwork, sometimes moccasins and knee jingles of small hoofs (pl. 3); women with smocks, beaded skirts, and leggings of 19th century Iroquoian style.

THANKSGIVING OR DRUM DANCE (gané o'ǫ):

Function.—The second of the four great rituals.

Occasions.—Coldspring: Midwinter circuit on fourth day, in longhouse on seventh day; Green Corn on third day. Tonawanda: Midwinter on fifth day; Green Corn on first day.

Songs.—Two singers astride a central bench, the leader with a water drum, the assistant with a horn rattle.

(*a*) One introductory chant recorded, out of possible three, each introduced by a yell of a special whooper. Free triple percussion beat, changing to even duple beat and synchronization with the voices just before the first dance song.

(*b*) Dance songs, 15 recorded out of a repertoire of over 120. For each song, a steady percussion beat in moderate tempo, starting on quarter notes during the first section, A, and continuing throughout B and the song repetition with sixteenth notes, to three terminal beats during the whoop or sliding call. Consistent statement of each first theme by the leader (S), echo by the assistant (Ch), and continuation by both voices. Occasional harmonies a third apart. Frequent sequential repetition on lower levels.

(*c*) A series of up to 13 monotone antiphonal chants, alternating with short prayers, wa'do' gwaiyę', addressed by the preacher in thanks to all spirits from the ground to the celestial scale and finally the Creator.

(*d*) Recapitulation of the dance songs, with reversal of percussion roles.

Dance.—Same cumulative form as Feather Dance, same walkaround between songs; but somewhat different steps to a slower tempo; double heel bumps by the men along with knee raising and gesticulating, the ęnskänye or women's shuffle dance step by the women. No change in dance forms during monotone chants.

Remarks.—Costumes as for Feather Dance. At Coldspring a small bow and arrow, carried by the dance leader, handed to the speaker during prayer chants and returned for last section (recapitulation) to dance leader.

INDIVIDUAL CHANTS OF MEN (adǫ·we'):

Function.—The third of the four great rituals, personal thanksgiving.

Occasions.—Always preceding Drum Dance, at Tonawanda also on the sixth day of Midwinter; interpolated in the towisas ceremony of women planters.

Songs.—Unaccompanied by percussion, but introduced by a long wail of men's voices and continuing with a background of male 'heh, heh' and female clapping. Completely individual and varied from simple to complex melodies.

Dance.—A simple circuit with a halting walk, by the singer and sometimes a companion, covering one side of a square for each song repetition.

RITUALS ADDRESSED TO THE MIDPANTHEON

ASHES STIRRING (ganóiowi'):

Function.—Dream fulfillment.

Occasions.—Opening mornings of Midwinter Festivals, Coldspring on first and second days, Tonawanda second and third days.

Songs.—Individual. Tonawanda examples available for this collection.

Dance.—No dance, only the ceremony of fire renewal.

EAGLE DANCE (gane'gwá'e'):

Function.—Dream fulfillment and cure for "eagle sickness" by placating the spirit of the Dew Eagle (shada'géa'), association with war and peace.

Occasions.—Private rituals in the patient's home and renewal at the Midwinter Festival; at Coldspring on the third and fifth days, at Tonawanda on the second day.

Songs.—Two singers seated on a bench set against the wall, the leader with a drum, the assistant with a horn rattle.

(*a*) Coldspring: three introductory chants for a tobacco invocation, and for the distribution of instruments to the singers and paraphernalia to the dancers. Free melodic style with sequential descent, to percussion tremolo. Tonawanda: two introductory chants, in even more rhapsodic style, steeper descent and more intervals of a fourth, than at Coldspring.

(*b*) Coldspring: 14 dance songs, all with a recurrent formula of alternate percussion tremolo and regular beat to a melodic pattern of A A B A B. Tremolo during A, a variable pattern of quarter and eighth notes during B, with three rapid terminal beats. Four- and five-tone scales built variously on a nucleus of a second and a third (see Analysis), and centered on the main tone. Moderate descent from the initial fifth to the terminal main tone. Tonawanda: seven

dance songs, similar in character to those of Coldspring, except for a continuous duple beat with alternate accents during part B.

(*c*) Final song for depositing wands and rattles. Coldspring: Extended form of A A B A B A to correspond to ritual action, with drum and rattle pattern as for other dance songs. Melodic dips bolder than in previous dance songs, fading to monotone in sustained final phrases. Tonawanda: Form of A A B A B, otherwise similar in character to Coldspring.

Dance.—Eagle mime by two pairs of youths face to face, forming a square.

(*a*) During distribution of paraphernalia, dancers seated on two benches, each one handed a feather wand and small gourd rattle, respectively for right and left hand.

(*b*) Corresponding to musical form:

AA—Dancers shiver and shake their rattles, still seated on benches.

B—All four hop to center of room till partners meet, using a deep crouch, and shaking rattles in time with the drum.

A—All four lunge and shiver shoulders and rattles, with arms extended, partners face to face.

B—All simultaneously retreat to their benches with the crouching hop.

(*c*) Coldspring:

AA—Shiver.

B—Advance to partner with hop.

A—Lunge and shiver.

B—Retreat with hop.

A—Lunge near perch, then lay down fans and rattles.

Tonawanda: same form as other dances, with terminal deposit of paraphernalia.

Remarks.—Interruption of each song by one of society members striking a cane on the floor, giving a speech of jokes or well-wishing and distributing gifts (Fenton and Kurath, 1953, pp. 283–284 passim.) (See page 67.)

STRIKING-THE-STICK (POLE) DANCE (wai'ɛno'e'), also termed SUN RITE (ɛni'dji'):

Function.—Cure in Midwinter and private rituals, also an invocation to the sun, in the spring to bring rain.

Occasions.—At dream renewals in the longhouse, in private homes, and as sun rite out of doors whenever rain is needed.

Songs.—A short series of dance songs, in A A B A B form, corresponding to choreography. Two sets differ in character of tonality: 1933 recording by Sherman Redeye, in modified sequences and descent to

basic groundtone; by phrases covering interval of a fourth; five songs, to drum and rattle. 1951 recording by Ed Curry, in level melodic line, descending a fifth (1 and 2), or centered on a main tone (3), with intervals of a third and second; four songs. Fourth song more like 1933 version. Many melodic syncopations.

Dance.—Two lines of dancers, formerly entirely of men, now of men and women; face to face and parallel.

A A—Step-pat in place. Slow instrumental beat, in quarter notes.

B—Drum Dance step, that is, men with heel-bump two-step, women with enskänye. Approach to partner and retreat. Fast beat, in eighth notes.

A—Cross-over with walking step. Slow beat.

B—Drum Dance step. Fast beat.

Remarks.—According to Henry Redeye, former old Iroquois war dance, preceding war, or after victory for narration of exploits. According to Ed Curry, two lines centered on Little Water Medicine in the center of the floor. The men charged and crossed over.

WAR DANCE (wasa'·se') or THUNDER RITE:

Function.—Similar to Striking-the-stick, addressed to Thunder, hinọ.

Occasions.—Similar to Striking-the-stick, particularly to avoid drought in spring or summer.

Songs.—Sequential descent, similar to 1933 version of Striking-the-stick. Similar binary form, with part A stated by leader and echoed by assistant; similar preference for syncopations. Drum and horn rattle, in alternate quarter and eighth note patterns.

Dance.—Different from Striking-the-stick. No set ground plan. Male dancers in any position on ground, facing two singers against the wall. Step improvisations on jump-hops: jump on both feet, hop on one, or hop on alternate feet with heavy thumping and belligerent gestures.

Remarks.—Attributed by Speck (1949, p. 118) to a Siouan origin, specifically in view of name Wasase of the Osage, an Omaha band. Originally part of war cycle, addressed to patrons of war, sun, and thunder. Vestige of exploit narration in speeches which interrupt songs, just as in Eagle Dance, also in some texts, as in song 7 from the St. Regis area.

SCALPING DANCE (ganehǫ́):

Function.—Formerly victory dance with enemy scalps, now show dance.

Occasions.—Shows for White audiences, frequently at Lacrosse games.

Songs.—In general, similar to other war dance songs, with drumming; but with greater variety of forms, scales, and rhythmic units, that is, without set formula. White influence in diatonic scales and sharp seventh.

Dance.—Miscellaneous war-dance steps with battle mime and enactment of paddling in canoe and scalping victims, to bring back *anoɛ* or scalp.

SHAMANISTIC CURES, ADDRESSED IN PART TO ANIMAL SPIRITS

FALSE FACE COMPANY (šagodyowéhgo wa·hadjá' dot 'a' and hodigǫsóska'a):

Function.—Exorcism of disease and cure of face and eye ailments.

Occasions.—In spring and fall, public rituals of exorcism from house to house, on the third and fifth nights of Midwinter public cures and renewals; occasional private ceremonies in homes.

Songs.—(*a*) Marching song, similar to Ashes Stirring (not recorded).

(*b*) The common face (hodigǫsóska'a), six songs. Accompaniment by two special singers with turtle rattles, as for Feather Dance, and by spasmodic shaking of dancers' large turtle rattles and their moans and roars. Archaic, rugged melodies with repetitious themes and narrow compass and intervals of a second and third, preceded and followed by three chromatic calls of "hoi" and continuing directly into the next song.

(*c*) Thumbs-up Dance—picking out partners (da'adinyot'a'), two songs. Similar to songs of Common Faces, entirely with intervals of a third.

(*d*) Round Dance—moving one foot after another (deyɛsi'dadí'as), seven songs. Tonality and compass similar to previous songs, but with reiteration of a skipping rhythm and with discrepancy between song and rattle tempi. Husk Faces in this round dance—two songs with irregular phrasing but even rattle beat. Final dances—two songs with repetitive motifs and syncopated rattle beat.

Dance.—(*a*) Entrance of company into the longhouse, with the conductor in the lead. Crawl toward fire. Tobacco invocation.

(*b*) Step—jump on both feet, hop on left; then reverse, raising free leg out in angular fashion, bending torso from side to side, and raising arms with bent elbows. Sometimes grotesque improvisation, foot twists, hip shaking. Ritual action—ashes from stove rubbed on arms, legs, and hair of the patient, seated on the singer's bench. Participants—male members of the society, patient in a passive role.

(*c*) Step—Hop-kick step on alternate feet, that is, hop on right while raising left knee and then kicking foot forward; reverse. Thumbs-up—left arm extended forward, right arm flexed close to shoulder, fingers closed into palm, both thumbs pointed vertically

upward. Participants—two False Faces and two matrons of the society paired face to face, the men backing up toward the door; then in turn other coupled society members; one husk face watching the door.

(*d*) Step—male heel-bumping, that is, right foot flat forward, right heel raised and forcibly thumped on the floor; reverse; female enskànye step as in ganéo'ǫ; counterclockwise circling. Participants—by compulsion, all members, men line up first, women in the rear; by option, all present. During sponsor's song (16) special entrance of sponsor into the round, under guidance of a husk face. During two special songs (17 and 18) entrance of two husk faces into the round. Final dances—ash blowing on the sponsor and patient by two false faces and a husk face.

Remarks.—Costume—wooden carved masks of various forms, particularly the doctor masks of the great world rim dwellers who officiate as doorkeepers in the round dance (shagodyowéhgo·wa·) and impersonators of wind and disease spirits (hodigǫsóska'a).[2] Breechclout, dungarees, a woman's shawl or skirt, or any old thing to heighten comedy, as football helmet and hula skirt.

Mime—some differentiation of two main classes of *gagóhsa'* or faces, erect or crawling, and of masked expression, awful or indolent.

HUSK FACES OR BUSHY HEADS (gadjí'sa?):

Function.—Messengers for False Faces in house purging, messengers of the three Food Spirit Sisters at Midwinter, also curative agents.

Occasions.—False Face spring and autumn circuits, Midwinter medicine ceremony nights, occasional private rituals.

Songs.—Two types: during False Face ritual, songs similar in type to False Face melodies, also to turtle rattle accompaniment; for special dances monotone repetitious short phrases, to characteristic rhythms of turtle rattle or of wooden paddle knocked on the bench, and to the rapid knocking of their own staves on the floor. No grunting like False Faces.

Dance.—Entrance crawling and leaping, with great din of staves. Two types of dance:

(*a*) Individual, ad lib leaping by male maskers, jump-hops similar to those of False Faces, or foot twists similar to Fish Dance (see below), or stiff-legged straddle, or galloping around staves.

(*b*) Round dancing by male and female members, the latter with ęskänye.

Remarks.—Costume—fringed masks made of braided or twined corn husks, female types differentiated by dangling tassels or knobs;

[2] For classification of mask types and origin legends, see Fenton, 1941 a, especially pages 408–412, 416–417; Kurath, 1956 a.

wooden staves, otherwise ordinary male and female clothes. Agrarian associations—legendary origin in a place of many stumps and transference of agriculture from this place; headman's title "long ears of corn." Fertility associations—transvestitism, that is, exchange of clothes between male and female participants, references to crying babies at home, and prophecies of multiplication.[3]

MEDICINE COMPANY OR SOCIETY OF SHAMANS (hadiʔdos or yeiʔdos):

Function.—Cure, particularly to release medicine administered to a patient in the Little Water Medicine ritual.

Occasions.—Usually in secret at night in the patient's home, infrequently during medicine rite renewals of Midwinter Festivals; at special meetings three times a year—June, September, and at Midwinter.

Songs.—(*a*) Marching songs of hadi'hadiya's or gahadiyá'gǫ "going through the forest," 5 songs, by entire company of 12 to 15 men all shaking gourd rattles (I). Slow, free delivery of ingeniously combined "Scotch snap" and triplet figures, in a scale of five to eight notes range, with rattle tremolo.

(*b*) Messenger's songs, 15 songs in groups of twos and threes (II). Free combinations of even notes, syncopations, and triplets, in narrow range scales of five tones, with rattle in triple time against duple time of melodies.

(*c*) Throwing songs or individual songs, any number, eight recorded (III). Solos by individual singers, in a great variety of tonalities and patterns, containing from 3 to 6 notes of the scale, with a range of 4 notes to 12, with repetition of the same short phrase triplets in a descending scale (1) or free phrasing (3).

(*d*) Middle songs (gainǫwé'tahǫ) or Curing songs, 10 songs by the Messenger and helper (IV). Groups of two or three songs, all constructed on a similar theme, stated in the first song, similar in tonality and rhythm to the Marching songs, but with a preference for an octave's range. Each song rendered twice, with alternation of rattle tremolo and even duple beat.

(*e*) Round Dance, ganónyahgwɛ́', 64 songs by the entire company (V), many of them in pairs. Triplets and syncopation in play on confined melodies, mostly of three tones encompassing four to five notes, in thirds and seconds, the last song with fourths. Usually five repeats, with tremolo during first and fourth repeat.

Dance and ritual action.—(*a*) (part I) Marching from an adjoining house to ritual site.

(*b*) (part II) and (*c*) (part III) in place.

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[3] See Fenton, 1941 a, pp. 416–417, for legend and symbolism.

(*d*) Curing ritual by the following participants (part IV):

Messenger ←
→ Patient
→ Sponsor
Helper ←

Crossover during first rendering of each song; return to original places during second rendering.

(*e*) (part V) Round dance in three phases:

i. In place, seated, 11 songs, with rising during twelfth.

ii. Standing, 5 songs.

iii. Dancing by the assembly, songs 18–47; by the sponsor and a masked figure, songs 48–55, ashes strewn; by the assembly, songs 56–62; in place, standing, final songs 63–64.

Step—facing center of circle, a sideward stamping shuffle and raising of alternate knees, sometimes a quick two-step or two successive stamps with one foot.

Actions:

41: rattles stood on end of handle several feet above floor.

42: rattles planted in center of dance lodge.

52–54: masker and sponsor face to face like two people kissing, ashes strewn by the masker.

63: rattles held against head like horns during butting mime.

Remarks.—Textual references to mystic animals and magical actions. Ordinary clothes except for black and white mask. Relation to even more esoteric Little Water Medicine Society.[4]

BUFFALO SOCIETY DANCE SONGS (degiyá' gǫ?óenǫ'):

Function.—Cure of cramps in the shoulders, or fulfillment of dreams about the buffalo.

Occasions.—Midwinter medicine rite celebrations, and private ceremonies.

Songs.—One male singer with water drum, seated on central bench, with patient next to him.

(*a*) Introductory tobacco invocation chant, one song.

(*b*) A short series of dance songs, similar in two versions, all A A B A B. 1933 recording by Sherman Redeye, five songs, each with a single theme repeated in various levels, and each with a preference for direct or hidden fourths. 1941 recording by Chauncey Johnny John, eight songs mostly the same as Redeye's, but excluding the 1933 final song with the "magic word" (see texts) and including a final song with syncopations and terminal antiphony.

Dance.—(*a*) Tobacco invocation and treatment of the patient.

[4] See Fenton, 1941 a, p. 421; field notes.

(*b*) Round dance by—

i. The ritual conductor, sponsor, and society members.

ii. The community, men in the lead, women in the rear.

Step—first half of each song (A A B), facing center of circle, a right sideward stamping shuffle; second half of each song (A B), facing outside of circle, a left sideward stamping shuffle.

Action—butting and bellowing by male members.

Remarks.—Mimetic illusion not heightened by costumes, such as skins or horns, and according to Johnny John not in the past either.

Treatment of patient—traditionally by administering a piece of salt clay. (See pages 65–66 for mimetic aspects.)

BEAR SOCIETY DANCE SONGS (nyagwái? oenǫ?):

Function.—Cure of neurotic spasms, or fulfillment of dreams of the bear.

Occasions.—Midwinter medicine rites and private ceremonies.

Songs.—One male singer with water drum, seated on central bench, with patient next to him.

(*a*) Introductory tobacco chant, two songs.

(*b*) Nine dance songs, similar in tonality to Buffalo songs, but with less variation in level and more variation by rhythmic modification, in three groups:

i. Three songs with similar themes and different treatment, variously developed by transposition or contraction (see "Musical Analysis").

ii. Four songs, each a variation on the same themes with a triad skeleton.

iii. Two songs with terminal antiphony between the singer and dance leaders, one (song 10) constructed on a skeleton of a hidden fourth, the other (song 11) constructed on a triad. Concluding puffing and blowing by male participants.

Dance.—(*a*) Tobacco invocation and treatment of the patient.

(*b*) Round Dance, similar in arrangement to Buffalo Dance.

Step—continuous forward stomp by all performers.

Action—waddling and clomping in imitation of the bear and during song 9 communion with bear food, huckleberry or blackberry juice in a pail.

Remarks.—Mimetic illusion not heightened by costume.

Treatment of patient—spraying with berry juice, communal puffing of smoke from a pipe. (See pages 66–67.)

WOMEN'S MEDICINE SOCIETIES

DARK DANCE (deyódasǫdaigǫ):

Function.—Cure of general debility with aid of medicine in a charm bundle.

Occasions.—In secret at the patient's home any time of year, always at night, in complete darkness.

Songs.—Male song leader with a drum, two assistants with horn rattles, a fourth man to help. Female singers an octave higher than male voices. Three groups of songs during three periods of darkness (sometimes four), alternating with two periods of rest, lights, and smoking:

i. Four chants by leader in two groups of twos.
   13 dance songs, each one stated by male voices (A) and repeated and continued by the entire chorus.
ii. Four paired chants by leader, each one sung twice.
   30 dance songs stated and reiterated as during the first period, mostly in groups of twos, songs 13–18 in one identical group.
iii. Four chants, each one sung once.
   20 dance songs stated and reiterated as before.

In all songs a prevalence of sequential treatment, of thematic repetition on lower levels, a preponderance of seconds and thirds preferably grouped within a compass of a fourth (such as phrase 1 of song 8 in first period).

Dance.—Female performers, facing center of circle, side stomp to right, varied with jumps on both heels, pivots, and stamping.

Remarks.—Association with mystic animals and with legendary pygmies in pursuit of a great beast, djonyǫsquat.[5] (See Buffalo connotations, p. 66.)

QUAVERING (íyǫnda·tha?):

Function.—Cure for lassitude and neuritis or in dream fulfillment.

Occasions.—At the patient's home any time of year.

Songs.—Special male singers seated at one end of room, manipulat ing drum and horn rattle. Female chorus as for Dark Dance. Four song groups:

i. Introductory songs, 3 by men, drum tremolo, 3 by men and women (last two not on record).
ii. 19 dance songs with bantering texts for men and women, as in Dark Dance. Percussion accompaniment in even eighth notes.
iii. 4 songs for cloth distribution, last 3 alike. Percussion accompaniment in even quarter notes, thus in slower tempo.
iv. 7 final dance songs, with eighth note beat, in faster tempo.

[5] See Parker, 1909, pp. 167–170, for list of animals.

Five-tone scales and sequential structure similar to Dark Dance, but more syncopation and triplet figures in Quavering.

Dance.—Entirely by women.

i. Women singers stationed in front of male song leaders.
ii. Round Dance, facing center of circle, side stomp to right.
iii. Reciprocal gifts of cloth, from sponsor to dancers and from dancers to sponsor; the former waved back and forth to the music, the latter wound around the sponsor.
iv. Another Round Dance, with lively improvisation of two-steps and jumps.

Remarks.—Bantering texts inspired by origin legend.[6]

CHANGING-A-RIB (deswandényǫ?):

Function.—Cure, as sequel to Quavering.

Occasions.—In private homes, usually after Quavering, sometimes separately.

Songs.—Same character and grouping as Quavering:

i. 3 chants.
ii. 7 dance songs with eighth note beats.
iii. 11 songs for cloth distribution, the first eight in pairs. Eighth note instrumental beat; hence no slower than dance.
iv. 21 dance songs in faster tempo, some with form A A B A B, some A A B A. Similarity to Dark Dances even in rhythmic figures; for instance, Dark Dance 5 and 8 compared with Changing-a-rib 38 and 34. Considerable variety in phrasing and range, from limited range of final songs, to octave or more in range of cloth distribution songs.

Dance.—Like Quavering.

Remarks.—Burden syllables instead of meaningful texts.

FEAST FOR THE DEAD ('ohgíwe):

An important curative ritual, similar to the previous two feasts, but not recorded for Coldspring longhouse. Songs similar to those studied at Six Nations Reserve,[7] with a melodic line and scale noted in other womens' rites, but with characteristic terminal vocal pulsation, and steady drum syncopation. Dancers' relation to center of circle slightly oblique. Final dance like women's shuffle dance or enskänye.

In Tonawanda collection, 9 songs—2 chants, 7 dance songs; 4 songs for Carry-out-the-kettle sequel.

[6] The legend tells of a bachelor who married a frog woman. See Fenton, 1942, pp. 11–12.

[7] For discussion, song transcription, and choreography, see Fenton and Kurath, 1951, pp. 139–165; Kurath, 1951, pp. 98–99; 1952, pp. 126–127.

RITUALS AND DANCES ADDRESSED TO THE FOOD SPIRITS

SOCIETY OF WOMEN PLANTERS (tǫwísas):

Function.—Thanks to the vegetables (djǫh'ehkǫ), our life sustainers, the Three Sisters—corn, beans, and squash; today also potatoes.

Occasions.—In the longhouse, ninth afternoon of Midwinter, fourth afternoon of Green Corn festival.

Songs.—(*a*) Leader of ritual, box turtle in hand, four introductory songs (two recorded); antiphonal response by other women.

(*b*) Individual songs by society members, one by one, preceded by prayer.

(*c*) Individual songs (adǫnwę') by attendant men.

(*d*) Antiphonal marching songs by the women, continuous.

All melodies repetitious, with simple rhythms and limited recurrent intervals of a third and second. Steady beat of rattle by striking against palm of left hand.

Dance.—(*a*) Women seated in two parallel facing lines, in southwest corner of longhouse; men at north end; spectators along walls according to sex. One song leader for each moiety of society members.

(*b*) Women standing still, face to face. Starting with headwoman and members of her moiety, order of singing counterclockwise. Accompaniment by tortoise-shell rattle which makes rounds, or by the broom struck on floor.

(*c*) Individual men captured and obliged to sing; otherwise (formerly) disgraced by face blackening with soot from stove. Accompaniment by tortoise rattle, returned to headwoman after song.

(*d*) Counterclockwise walking procession by all women, including audience, around stove or in center of longhouse.

Remarks.—Southern affinities: tortoise rattle of Carolina type; origin legend which attributes ceremony to Cherokee. (See Kurath 1961, with comments by Sturtevant.)

WOMEN'S SHUFFLE DANCE (ęskänye'):

Three types of songs with, however, the same step.

WOMEN'S OLD TIME SHUFFLE DANCE (ęskänye' gainǫ·gaíyǫka'):

Function.—Supplication and thanks to the food spirits, in particular the corn which is identified with the women.

Occasions.—Between two Feather Dances at Midwinter and at agricultural festivals; at Tonawanda also on seventh night of Midwinter and as first dance of Green Bean Festival and Harvest Festival.

Songs.—Two male singers on a central bench, with water drum and horn rattle. Each song stated by leader vibrating drum, then taken up by assistant with instrumental duple beat. Any number of songs, usually 12 to 18 in no set order. All of the same type, with simple

repetitious themes in rapid eighth notes and occasional syncopated melodic figures, in four-tone scales with limited range.

Dance.—Women only, in single file counterclockwise round, facing center of circle or occasionally pivoting on own axis.

Step—a saw-foot progression to right, with slight knee flection on every beat. Pull right foot right, turning toe in (actually pulling with heel), twist left heel to right; swish right foot to right by shuffling toe out in small arc, twist left toes to right.

Gesture—elbows close to waist, forearms swing right and left, or alternately up and down; elbows at shoulder level, wrists rotate.

Remarks.—Same step used by women in False-Face Round, Drum Dance, Striking-the-stick, and if desired, in Fish Dance in place of Fish step. Gestures, though apparently nonmimetic, said to represent agricultural activities.

WOMEN'S GREAT SHUFFLE DANCE (ęskänyegó·wah):

Function.—Address to the food spirits, at planting time in supplication for a good harvest, at harvest time in rejoicing.

Occasions.—Coldspring: Planting, Harvest, fifth night of Midwinter; Tonawanda: Planting, Harvest, seventh night of Midwinter. Sometimes at councils.

Songs.—Two or three male singers with drum and horn rattles.

(*a*) 5 introductory songs by men, drum tremolo.

(*b*) 9 songs with meaningful texts, by men and women an octave higher, as in Dark Dance. After initial drum tremolo, an even duple beat, songs 6–10 with eighth notes, songs 11–14 with quarter notes.

(*c*) 12 or more dance songs by men alone, women dancing. Same form in essentials as old time dance, namely A A A′ A A′ or A A B A B. Alternately accented duple beat throughout, accelerating during each song.

Most songs in extended scales with frequent use of fourths and a typical syncopated rhythm in the melody. Dance songs more conservative than first 14 songs, either by limited tonal material (18 and 19) or by repetitious short thematic material (16, 21, 23).

Dance.—Same as Women's Old Time Shuffle Dance.

Remarks.—Bantering textual references to beans which grow up cornstalks (in this context symbolizing men) and which go on to the next stalk. Association with ancient custom of planting beans and squash in same hills with corn.

NEW WOMEN'S SHUFFLE DANCE:

Function.—Social dance.

Occasions.—Social gatherings, after long rites and during Six Nations meetings, during special song sessions in homes, especially after mutual aid in work.

634–599 O—64——3

Songs.—Compositions by individual male singers but sung by group of six or eight or more men seated face to face on two benches. Instruments: drum, horn rattles, heel bumping on the floor. Melodies apparently bold and free in rendering, but constructed on traditional lines, by extension of range, expansion of phrases made up of simple rhythmic units, by interpolation of additional themes, and by long terminal extension on the ground tone. Melodic themes sometimes adapted from White men's tunes, such as "Little Red Wing" (composed by Willy Stevens in 1913). Rapid percussion beat in somewhat free relationship to melody and in steady acceleration and crescendo. Thematic and percussion relationship as follows:

Aab—soloist, even drum and heel-bumping
a—chorus, drum and rattle tremolo, even heel-bumping
bBcb—chorus, even instrumental beat
Aa—chorus, drum and rattle tremolo, even heel-bumping
bBcb—chorus, uniform instrumental beat or else:
Aa—soloist, drum tremolo
b—soloist, even beat
Aa—chorus, tremolo
b—chorus, even beat
B—chorus, even beat
A, B—chorus, even beat
Aa—instrumental tremolo, heel-bumping
b, B—even beat

Remarks.—Some humorous textual references inserted among burden syllables, such as "Barney Google," "automobile" (Lyn Dowdy, Ed Curry, 1933), for pleasure at "sings," not for dancing.

CORN DANCE (onéǫt?óenǫ' or corn song):

Function.—Worship of corn spirit, at present mostly a social dance.

Occasions.—Sequel to Midwinter and Green Corn Festivals, at ceremony called "gainǫ́sǫ?ǫh" or songs of all kinds, at Coldspring on evening before bowl game and again afterward if game not completed; at Tonawanda on evening of day following bowl game, also a week after Midwinter.

Songs.—Two dance and song leaders at head of line, striking horn rattles against palm of left hand. Two recorded versions are:

Coldspring.—1 introductory chant and 5 dance songs.

Tonawanda.—Same introductory chant and 8 dance songs, partly the same as Coldspring; Coldspring songs 4 and 2 combined into Cornplanter's 4 (Tonawanda). All songs pleasing and flowing, in five-tone melodies and smooth rhythms livened by occasional syncopation. Each song developed from single theme in various skillful ways (see Analysis). Occasional antiphony.

Dance.—During chant, dance leaders stationed by men's stove. Dance progression in counterclockwise single file, with simple stomp step, men commencing and women entering at any time. Alternate arrangement of sexes. On repetition of song, momentary side stomp optional.

Remarks.—At discretion of leaders, sometimes serpentine winding during last song.[8] Likely, Cattaraugus origin of songs.

STOMP OR TROTTING DANCE, also called STANDING QUIVER (ga'dášo·t):

Function.—Social dance, associated with food spirit ceremonies.

Occasions.—Same as Corn Dance, at Tonawanda also at Maple Planting, Green Bean, and Harvest Festival. Always at social dances following long rituals and during Six Nations meetings. At Coldspring, invariably as first dance; at Tonawanda, usually as second or third dance.

Songs.—No percussion accompaniment except for rhythmic tramping of feet in time with melodies, but slightly retarded on each impulse. Antiphony throughout by dance leader, helper, and chorus of male dancers who line up. First song always monotone, remaining songs in any order and different in every repertoire, but all of the same pattern and tonality, namely:

A (repeated three or four times)—statement and melodic antiphony usually on ground tone and third above, sometimes also fourth below, as bugle call.

B (once)—melody raised to a higher level, statement usually extending from an upper fifth to second of scale, response usually on second of scale; then a transitional statement and response returning to ground tone.

A (three or four times)—same as before or slightly varied.

Song sometimes repeated all over again.

Concluding antiphonal call, wailing downward from high fifth. Two versions—1933 by Albert Jones and Lyn Dowdy; 1951 by Ed Curry and Avery Jimerson. First two songs alike in essentials but with variations. Remaining third song of 1933 unlike any of 12 songs of 1951.

Dance.—Counterclockwise round, with stomp step, started by male leaders chugging around stove during first song, then venturing out to center of floor, and with accumulation of dancers circling complete length of longhouse around both stoves. Women's entrance ad lib, between men, thus sexes in alternation. Each song form echoed by characteristic dance pattern:

A—forward stomp, arms dangling and head erect.

[8] For interlonghouse variations and Seneca version of serpentine course, see Kurath, 1951, pp. 126–128, and fig. 6.

B—sideward stomp to right, facing center, arms swinging in front from side to side. Improvisation and horseplay permissible, staggering toward center and out again, hops, kicks, series of 3 stamps which resound antiphonally around the circle.

A—return to forward stomp.

Remarks.—Original meaning of name associated with warriors who bear quivers on their backs. Now, as Stomp Dance par excellence, other dances with this step classified as "ga'dášo·t ka", in manner of ga'dá šo·t.

Texts sometimes have mildly pornographic allusions interspersed with burden syllables, but without extending this attitude to liberties with women's persons (not during dance, at least). Dignity not destroyed by gaiety.

HAND-IN-HAND OR LINKING-ARMS DANCE (deyǫdanäsǫnta?), also BEAN DANCE.

Function.—Social dance, probably formerly food spirit dance.[9]

Occasions.—Same as ga'dášo·t stomp.

Songs.—Accompaniment by male dance leader with horn rattle, joined by chorus of male dancers in his wake, much like Corn Dance. Three versions: 1933 by Albert Jones, one introductory song and two dance songs, terminal calls. 1948 by Jesse Cornplanter of Tonawanda, two chants and nine dance songs. Second chant and first dance same as Jones, others different, notably several with a large range (5, 7, 9). Last two with monotone terminal antiphony. 1951 by Ed Curry and Avery Jimerson, one chant omitting one phrase of the Jones version, first dance same as Jones, others distinct. Last two antiphony.

All songs distinguished by sedate tempo and rattle beat, by radiant melodies in flowing descent, by wide intervals, with complete scales including semitones and surprising shifts of tonality. Many sequences, usually downward, in Cornplanter 9 ascending. All songs started by soloist, echoed by chorus, and continued ensemble. Cycle followed by regular ga'dášo·t stomp.

Dance.—Circular processional with slow shuffling walk, half of regular stomp tempo, men and women in alternate array. Ensuing stomp in typical speed and pattern without percussion.

Remarks.—Said to be old dance, formerly featuring hand linking.[10]

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[9] At Six Nations Reserve Hand-in-hand Dance is fused with Corn Dance and with Green Bean symbolism. At Soursprings longhouse, it is always included in the food spirit rites, and is sometimes performed with linked hands.

[10] Conflicting with the bean idea, a legend tells of a victory celebration after surviving a siege by the Shawnee (see Speck, 1949, p. 153). Fenton states (personal communication): "Other informants say the Kah'kwa, or Erie."

SOCIAL DANCES—STOMP TYPE, GA'DÁŠO·TKA'

Function.—Sociability with, however, a ceremonial undertone.

Occasions.—"Songs of all kinds" in longhouse and private homes, at the conclusion of festivals, the evening before "shoving off their canoes" for Six Nations meetings, afternoons and evenings of Six Nations meetings, formerly at Coldspring regularly on Sunday evenings.

SHAKE-THE-PUMPKIN OR SHAKING-THE-JUG (gashedǫndádǫ'):

Songs.—Accompaniment by two male singers with drum and horn rattle, not, as implied by name, with gourd rattles. Only two songs available from 1933 version of Cattaraugus songs recorded by Allegany Seneca Sherman Redeye. Each song in following pattern: A B A—body of melody in short, abrupt phrases, limited scale and themes. Antiphony between singers and dancers, on brief monotone phrases, 12 to 16 times. Body of song repeated, no change in duple drum beat. Antiphony repeated. Wailing call. After exhaustion of the song leader's repertoire, a regular ga'dášo't stomp.

Dance.—Shuffling stomp in continuous round, as in ga'dášo't, but with all men lined up in front, and women bringing up the rear as in Bear Dance. On dance leader's signal "hä ä hä ä," women move ahead and alternate with men, or wait at south end of longhouse for men to pass and make room for insertion. Then stomp in typical alternate array, without instruments.

Remarks.—Former food spirit associations, with the squash plant.[11] Conservative tendencies evident in archaic type of melody and of antiphony, and in segregation of sexes.

GARTERS DANCE (dewatčihášiǫ?):

Songs.—Two dance-song leaders with horn rattles. Tonality and type of antiphony similar to ga'dášo't stomp, but in extended form to fit dance, namely, A repeated, B, A repeated, B, A repeated.

Dance.—Extended, eclectic pattern, on fundamental stomp step—

A—forward stomp, in first songs men alone, in later songs sexes coupled.
B—sideward stomp, as in ga'dášo't
A—forward stomp
B—partners change places with walking step
A—forward step
Sometimes in addition:
B—partners cross back to original places
A—forward stomp

[11] This dance is included in Six Nations Cayuga food spirit festivals as Squash Dance. Note the separation of the sexes in the manner of rituals.

PASSENGER PIGEON OR DOVE DANCE (djägowa? óenǫ?, dove "Big Bread" song):

Songs.—Two dance-song leaders side by side with horn rattles. A chant and two dance songs available from 1933 version by Deforest Abrams. In all, theme stated by leader and taken up by helper, then restated at end, resulting in form A A B A plus call, third song by repetition A A B A B A x. Main theme repeated sequentially on lower levels, thus small intervals of theme adding up to a large scale.

Dance.—Double file round with stomp step, pairs of men alternating with pairs of women. No choreographic change at Six Nations, but at Seneca longhouses partners face, leader back-stepping, then reverse on song repeat. (See p. 69 for mimetic implications.)

DUCK DANCE or Song (twɛ̨n? óenǫ'):

Songs.—Two special singers with drum and horn rattle. Melodies connected in alternation into one continuous song, as no other cycle except Alligator. Flowing rhythms in "major" triad tonality, sections A and C on a higher pitch than B. Unwavering even drum beat.

Dance.—Double file round, pairs of men and women in alternation, women in the lead stomping backward, men forward, pairs holding hands:

A—women backward, men forward in continuous circling.
B—same continued.
C—men raise inner hands into a bridge, women pass under, all stomping straight ahead (men and women in opposite directions), till end of phrase.
B—arms lowered, stomping as in previous B.
D or C—crossing through bridges as before.
B—stomping as in beginning.
A—women pass through several bridges, all calling "twɛ̨ twɛ̨" (quack-quack), till women suddenly caught by lowered arms of men. (See pp. 68–69.)

Dance continued in this fashion as long as desired, with great gusto.

SHAKING-THE-BUSH OR NAKED DANCE (gasgoíǫdadǫ'):

Songs.—Two special singers with drum and rattle. Songs as follows:

(*a*) Two introductory melodies for men and for a group of women lined up in front of singers.

(*b*) Song 3 ff.—songs by men only, with moderately extended scales and very extended form because of repetition needed for dance.

Dance.—(*a*) No dance action.

(*b*) Women shuffle ahead in pairs during song 3; in song 4 face about and are joined by pairs of men in alternate array. Thus always

two women and two men face to face. Remaining songs the following form:

A—women backward, men forward as in Duck Dance.
B—A–B—same continued.
A—men and women change places, leading couple stepping aside, walking step.
B—stomping, this time men backward, women forward.
Next song recrossing into place during recapitulation.

ROBIN DANCE (djǫwiyaík? óenǫ'):

Songs.—Two song-dance leaders with horn rattles. No specified order or number of six songs recorded). Same songs in different order represented in two versions by same singers, 1933 and 1941. Well-defined archaic triad scales and repetitious themes with buoyant rhythms. Special form for dance.

Dance.—x (call), alternately accented rattle beat.
Song—men and women, segregated as in rituals, facing center, stomp sideward right, as in Medicine Men's Rite, Buffalo, and B of ga'dášo't.
x—with three hops, all face about.
Song—facing outside of circle, all stomp to left, as in Buffalo Dance.
x—all face about to center of circle.

Step variations permissible, two-steps, hops, pivots. All songs choreographed with combinations used by Fannie Stevens, some set, some improvised.

General remarks.—Bird dances possible hunting dances for mating and propagation (hence coupling), for capture as in Duck Dance. (See p. 69.)

SOCIAL DANCES—FISH TYPE, gędzǫ́'enǫ' ka·[1]

Function.—Sociability.[12]

Occasions.—Same as other social dances.

FISH DANCE (gędzǫ́'enǫ):

Songs.—Two kinds, old and new, the latter faster and bolder.[13] Available versions all of old type, each repertoire different. 1933 songs by Ed Curry and Lyn Dowdy: first one only resembles one of 1945 series by Chauncey J. John and Albert Jones. No set number; six recorded in 1945. All characterized by flexible rhythms both in instruments and melody. Usually six singers, one with drum, the

[12] At Soursprings, Fish Dance is frequently included in Midwinter medicine rite renewals.
[13] See Kurath, 1951, p. 134, for comparison of old and new types of the Women's and Fish Dances.

rest with rattles, manipulating as follows:

A—Halftime percussion beat, sometimes quarter notes or syncopated quarters, or eighth notes with strong alternate accents. Rendered by soloist.

A—Accelerating even beat by all singers.

B—Rapid even beat continued.

A—Halftime beat with drum, tremolo with rattles.

B—Rapid even beat with all instruments.

In melody, B sometimes a second theme, or more frequently same as A in variants by transposition or inversion. Characteristic rhythmic shift from even eighth or quarter notes to triplets. Characteristic contour of up and down wavering, close to ground tone.

Dance.—Coupling. First song men in pairs, after that women in pairs inserted between pairs of men, so that opposite sexes coupled.[14] Formula:

A—All saunter, facing ahead in counterclockwise circling.

A—All pat-step: right foot placed lightly ahead and raised, then set down. Same with left foot.

B—Couples face to face in fish step: right foot forward, twist both feet out and in; right foot behind left, same twist. Or forward, back, closed.[15] Reverse. Women sometimes ęskänye step.

A—Partners cross-over, men usually on outside but not necessarily. An elastic walking step to drum quarter beats.

B—Fish step

Between songs, sauntering during initial tremolo by singer. Next dance the same, partners crossing back to original positions. (See p. 95.)

Remarks.—This pattern interpreted as imitative of fish crossing in water. Same musical and dance pattern prevalent in other Fish-type series.

RACCOON DANCE (djoega?óenǫ'):

Songs and Dance.—Specific sequence:

(*a*) Introductory chant to tremolo.

(*b*) Slow dance by men, stomp type: forward step, knee flection or forward step right, forward kick left during knee flection on right. Circling.

(*c*) Pairing of men during song 3, then of men and inserted pairs of women during song 4. Stomp step during B and crossover as in Fish Dance.

[14] Custom differs somewhat from Shaking-the-bush, where the ritual conductor selects couples for insertion. In Fish Dance, one woman asks another to join in the dance and must not be refused.

[15] The step is often compared to the Charleston, even by the Seneca themselves. The resemblance is certainly a coincidence, for Morgan (1901, p. 273) witnessed the Fish Dance in its present form in 1851, while the Charleston originated in South Carolina about 1926.

(*d*) Pattern exactly as in Fish Dance.

Songs similar in type to Fish Dance, but with prevalence of dotted melodic rhythms rather than triplets. End of dance signaled by singers' yelping like a raccoon and striking twice on drum.

CHICKEN DANCE (dagä'ɛ̨ʔóenǫ'):

Songs and dance—Sequence:

(*a*) 2 songs by men and by women stationed before singers.

(*b*) 3 songs with ɛ̨skänye step by women.

(*c*) 3 or more songs Fish type but in alternate array like Corn Dance. Songs with more syncopation than Fish, shorter antiphonal phrases. End signaled by leading hen crowing like rooster, "dakdag ɛ̨' ɛ̨·'·"

SHARPEN-A-STICK (wai'ɛnotíyó'):

Songs and dance.—Similar to Fish Dance, except for reputedly greater speed. Actually faster start for each dance, but acceleration not beyond regular Fish-type tempo. Varying repertoires and arbitrary order. 1951 version by Ed Curry, learned from Jonas Snow, Chauncey Johnny John, and Willy Stevens, same first two songs and different ensuing songs when compared with 1933 version by Jonas Snow, Lyn Dowdy, and Ed Curry. Beat of instruments as in Fish songs, but melodies more concise, with short-clipped phrases and duple rhythms, and with four or five repeats notably in part B.

Dance like Fish type, except for greater speed and more raising of heels after foot twist. Specialty of young blades, "sharp sticks."

CHOOSE-A-PARTNER (deyǫ́ndenyótgɛ̨s), cousins' dance:

Songs and dance.—Instrumental, structural, and choreographic form same as for Fish dance. However, melodies extended to wider descending scales, with fourths and octave range, ornamented with some complex, crisp rhythms (2, 3, 7), sometimes enlarged into two or three themes (1, 4). Special name-giving feature: women's choice of partner from brother's or father's brother's children.

MISCELLANY OF SONGS NOT ADEQUATELY RECORDED AT COLDSPRING, BUT IN TONAWANDA SERIES

FISHING ('oshé·wɛ̨')—stomp; women in group, chosen by men as partners.

CHEROKEE DANCE—stomp, ending in serpentine and spiral.[16]

GRINDING-AN-ARROW (ganogɛ̨yǫ')—stomp.

KNEE-RATTLE (gahsó'ɛ̨') and DEVIL DANCE (djíhaya)—Fish type (?).

[16] Six Nations Cayuga, Willie John, learned Cherokee dance songs in Oklahoma; he led the dance at his longhouse, and has recorded the tunes.

ALLIGATOR (deganodǫ́ntgeha')—couple dance.[17] One continuous song.

MARRIAGE DANCE (hadiwaniyäs)—1933 songs reproduced, not analyzed. Pair of bride and groom step-pat across room in straight line (no diagram).

[17] Alligator Dance still forms part of the social dance repertoire at Upper Cayuga Longhouse, Six Nations Reserve. I have participated in it during a Six Nations meeting.

MUSICAL ANALYSIS

THE MATERIAL

PERFORMANCE

Instruments:

Percussion instruments serve as background to singing. A whistle tootles intermittently during the Little Water Medicine ritual, and a six-hole flageolet courts for a lonesome lover. Dance instruments are plied during dances by special singers seated on benches or by dance leaders. Dancers, singers, and instrumentalists are identical in the Medicine Men's round and in the Society of Women Planters. Song leaders, one or two, of opposite moieties, strike a horn rattle against the palm of their left hand in Corn, Hand-in-hand, Garters, Pigeon, and Robin Dances—all of the choreographic stomp type. In Feather Dance and False Face rites, one or two special singers strike a turtle rattle mercilessly against the bench. In all other cycles, except for the unaccompanied adǫnwe and ga'dášo·t stomp, drum and horn rattle are combined in increasing numbers, from one in Bear and Buffalo Dance to six or more in ęskänye and Fish Dance type. The drum rests obliquely against the left knee; a wooden beater follows the impulse of a relaxed right wrist. The horn rattle can be struck against the thigh or the palm of the left hand. To obtain a tremolo effect, it is shaken vertically or horizontally with extended arm. Foot tramping and heel bumping intensify the pulsation. Extraneous noises increase the maskers' din—the huge turtle-shell rattles of the False Faces and the staves of the Husk Faces.

The singers' bench occupies the floor center in most special accompaniments. It rests against the men's west wall in rites to the Midpantheon and in women's medicine rites. It serves as a dance focus and seat for the patient, as well as an enhancement of tonal volume.

Singing:

Musical ability decides the selection of singers. This ability appears particularly to belong to the male sex but does not entirely neglect the matrons. Women monopolize the chanting in their Society of Planters and they join the men an octave higher in their own Medicine Societies and in two social dances, Shaking-the-bush and Chicken Dance. The men have the resonant voices, and the

women intone meekly and rarely do they offend the ear with shrill labored soprano. Fannie Stevens, in fact, used to chant tǫwisas in a middle register, lower than the male rendering of new ęskänye songs. In both sexes leading singers show their individuality in their rendering, the men to a much greater extent. The soaring Eagle Dance songs differ from the husky, propulsive Bear Dance songs; the pulsating Feather Dance songs are in no danger of being confused with the panting Husk Face chants, or the crisp Chicken Dance songs with the sustained melodies of Hand-in-hand. Similarly, Chauncey Johnny John's free eccentric huskiness differs from Albert Jones' sonorous sturdiness. Ed Curry has adopted some of Chauncey's ways and blended them with his calm personal style.

The patterns of the songs will presently be examined more closely. It is easier to observe the great variety from cycle to cycle than to summarize pervading unifying qualities. In no case is the pattern arbitrary. The flow of the melody and its relationship to the instruments is safeguarded by tradition.

METHOD OF STUDY

Transcription:

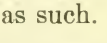
The most satisfactory agent for transmission of melodies from singers to musical staff remains the phonographic disk, and this has provided the material for most of the enclosed reproductions. A few Scalp songs were written down by ear, and some recent tape recordings have been transcribed directly from a reel. All of these recordings are the work of William N. Fenton in the course of 18 years: 1933, 1941, 1945, 1948, and 1951. Tonawanda recordings materialized as a project of Martha Champion Randle with the aid of Dr. Fenton.

Most of the songs have lent themselves fairly well to conventional notation, with the addition of a few symbols for "blue" notes slightly below or above pitch and for a few other characteristics that did not defy translation into symbols. In the first drafts time signatures were used, but they have now been abandoned as unsuited to the Indians' musical perception. Any metrical divisions are arbitrary and perforce tentative. Certain divisions occur only at the end of phrases and larger sections. Similarly, key signatures and accidentals have been avoided when possible. For better writing and for comparative purposes, most songs have been transposed downward from a third to a fifth. This seemed feasible because of the Indians' relative rather than absolute sense of pitch.

The percussion accompaniment appears directly beneath the corresponding melody, in only a few instances in full. As a rule, the characteristic beat appears at its first occurrence. A change of beat during the song or in an ensuing song is similarly indicated. Char-

acteristic terminal beats accompany the last notes of a number of songs.

Structural labels (A, B, a, b, etc.) identify typical songs, but not every single one. The number of repetitions is mentioned only in unusual cases. The tempo heads each series with a new type of timing. Unless otherwise indicated, it stands for both voice and instrument. Separate tempi are rare—False Face round, Feather Dance introduction. Metronome readings of tremolos have seemed unnecessary, for the instrumental vibration is free and independent of the equally free vocal rendering of chants.

In order to preserve the outlines, two peculiarities are reproduced in simplification. In the first place, the voice lags behind the instrument in stomp-type dances. Each component has a regular beat, but the two are in syncopation, thus . In the second place, the rebounds of the kernels in any form of rattle create a faint subsidiary sound  . Nonetheless, the main beat is in eighth notes and is written as such.

Comparative Procedure:

Musical quality stems from a great number of properties, some of them completely elusive, others more palpable. The most concrete properties are tonality, that is, scale type and range, rhythmic units, and phrases, form or structure, and melodic contour. These have been carefully studied in the individual cycles, most precisely in Eagle Dance.[18] Owing to the scope of the materials, typical examples must here suffice for comparisons and tabulations. It must be understood that these paradigms represent the majority of, say, Feather Dance or Changing-a-rib, but that they can be contradicted by numerous exceptions even within their own series.

NUCLEUS AND DEVELOPMENT

TONALITY

Weighted scales (see figs. 1–3, p. 79–81):

Weighted scales reveal the tonal skeleton. Each note is checked for its frequency and prominence. The most functional note is labeled as a whole note, the next in importance as a half note and so on to the completely incidental notes marked as sixteenth notes. This has no connection with their rhythmic value but merely serves as a graphic means of discovering the tonal nucleus. The beginning note is marked ∪ and the final note ∩. A semicadence is marked ∋.

The comparative tabulations show a tremendous variety, from a single note in Husk Face, two notes in several songs of Changing-a-rib

[18] See the comparative study of four versions in Fenton and Kurath, 1953, pp. 250–263.

and ęskanyegowa, three in parts of Drum Dance and Yeidos medicine rite, through four- and five-tone scales of Feather, Eagle, Striking-the-stick, Little Water, various agricultural, animal and bird dances, to the large scales of various introductory chants, individual songs, Drum Dance, women's dances, and several social dances. This distribution has no apparent connection with function. However, esoteric rites lie at the meager end of the scale, and some social dances lie at the full-scaled extreme along with new compositions, with food rites in between. The following examples are from Coldspring.

These scales are here classified into four main types according to their tonal nucleus. The first is *monotone*, confined to chantlike passages, antiphony, and calls or whoops. The next classification is termed *secundal* because of the predominance of two adjacent notes, that is, the ground tone and the second of its scale. Other notes may lie above and at times below, but they are less important. The third group is termed *tertial* because the two nuclear notes lie a third apart, namely the ground tone and the third above. Tertial scales tend to build up their entire scale on a skeleton of thirds, sometimes both above and below the ground tone, as in Yeidos and some Feather Dance songs. Most commonly, they build in series above. Two consecutive thirds add up to a fifth. When the melody dips down to a fourth below the ground tone (the fifth of the lower octave), as in ga'dášo·t, Duck Dance and others, an octave results in intervals known to buglers. Three consecutive thirds add up to a seventh, as in 'ohgíwe and Pigeon Dance, which add an extra note to complete the octave. In rare instances, four thirds build up to a ninth, as in Shaking-the-bush 3. This superimposes a chain of four thirds on another chain of three thirds. These chained thirds are an exception in Iroquois music. Their rare occurrences may be significant. The fourth group is termed *quartal* because of the nuclear position of notes a fourth apart, sometimes a single interval of a fourth, often two or even three, as labeled, in war type, women's, and recent songs.

These scales are not confined respectively to intervals of a second, third, and fourth, but may contain a variety. The last category, in particular, may include many incidental notes, up to a complete diatonic scale in Shaking-a-bush. The terminology refers to the functional notes and tonal progressions. Quartal scales may connect their nuclear tones directly in jumps of a fourth, or indirectly, that is, 4 2 2 1, as in Changing-a-rib. The fourth of the scale varies greatly in importance, from true secundal songs, through Buffalo songs with fairly emphasized fourth to Hand-in-hand Dance with its great gaps of fourths. Thus secundal and quartal scales are related.

Though scales range from monotone to diatonic, they are predominantly four- or five-tone. Quartal scales build on tones 54 21; tertial

scales on 5 321 or 543 1, adding the sixth or seventh. Sometimes there are chained thirds—7 5 3 1.

True secundal scales are in the minority—Drum, Eagle, Husk Face, Quavering, Changing-a-rib, a few songs of Trotting, Garters, and Chicken Dance, and are thus largely in rituals. However, a secundal nucleus is still evident in the quartal Bear and Buffalo Dances, and in the terminal play on two adjacent notes in a number of complex scales—Eagle 2 (Tonawanda), Yeidos 1, Changing-a-rib 5, Devil Dance 5, and others. Tertial scales occur in all cycles except Drum Dance and Sun Rite, and characterize Stomp type and Fish type social dances, including the obsolete variety. Quartal scales remain conservative in adonwe, animal dances, both ritual and social, ohgiwe, Old ęskänye, and food spirit stomps. They swell to formidable size in many introductory chants, notably Drum and Eagle Dances, in some Yeidos, War, and New ęskänye songs. They combine with a tertial substratum in these last three cycles, also in Quavering, Changing-a-rib, Hand-in-hand, Pigeon, Knee-rattle, and Devil Dance.

The nuclei do not always appear in the same manner and in the same combination with other tones, but on the contrary exhibit great variety. Almost all Feather Dance songs are tertial, that is, they are constructed on intervals of thirds. Tonawanda 1, 2, 5, and 7 exemplify three different ways of focusing a 5 3 1 combination and of producing a range of a fifth or, by duplicating note 5 on a lower octave, a range of an octave. Songs 6, 3, and 4 add other notes in intervals of seconds and produce as many scales, song 4 building downward below the main tone E.

Drum Dance, entirely secundal and quartal, builds downward during the first four songs, from a cluster of a fourth plus a second (song 1) to two clusters of fourths (song 2) to three quartal clusters dangling downward (songs 3 and 4). The main tone remains at the base of the topmost cluster. The next set of songs, 5–9, shrinks again to a secundal core, only to expand into quartal 10 and 11. This terminates the dance cycle proper. The middle of the rite consists of a series of monotone chants (12, 13). The last part recapitulates the varied dance songs. Thus, within the rite as a whole and within each series of dance songs, the nuclear, small-range songs are in the middle, just as in each song the main tone is in the center.

Adǫ·wę and War Dance also show various ways of building up scales. Tonawanda War Dances 6, 1, and 5, in particular, illustrate the growth of additional quartal clusters. Song 5, however, terminates on the uppermost note of the bottom cluster—G. Other scales can be likewise examined. It is the variable insertion and addition of subsidiary notes that produces the various types of five-tone scales and the six-tone and diatonic songs.

The clusters are not always in consecutive blocks but may overlap. Changing-a-rib 3 overlaps groups of fourths and thirds, 5 overlaps groups of fourths. Corn Dance shifts tonality in song 5, as indicated by the labels. The same phenomena of tonal shifts can be observed in the weighted scales of Hand-in-hand, Shaking-a-bush, and other social dances, notably Hand-in-hand 4 and Knee-rattle 3. A semiclose on VII gives an effect of tonal shift in Eagle 5 and 9, Carry-out-the-kettle 4, and Old ęskänye 10. This device is rare. A semiclose on the fifth of the scale retains the basic tonality in all Buffalo songs, in Bear 1, 4, and 5, in a number of Drum, Eagle, War, Pigeon, and Shaking-a-bush. This common device does not imply a composite tonal structure but results from melodic sequence, to be discussed below.

Modulation is generally not typical of Iroquois songs, but it forms the basis of the ternary (A B A) structure of the antiphonal Trotting and Garters Dances. These sections are labeled in the weighted scales, along with their semiclose. In every instance Part B rises, with a semiclose on the second or third of the scale.

Focus:

Many songs focus intensely on the ground tone, by reiteration and by consistent return to this center from upper and lower notes. Some songs, furthermore, begin and end on the same note. Feather Dance makes much of its main tone, but it consistently begins on the fifth and rarely dips below (in Coldspring 26, 29, 34). Eagle, Robin, Duck, and Chicken Dance songs behave similarly, but with more common dips below the main tone. Yeidos Round Dance songs habitually begin and end on the same note, which also lies in the melodic center. Other cycles show fragmentary examples—False Face 9, Buffalo Dance 3, ęskänyegowa archaic song 18, a few Eagle and Chicken songs, and other scattered instances. The prevalent type is the Feather Dance method of starting on the fifth and oscillating within this note and its tonic, keeping other notes outside this range completely incidental. Virtually all secundal and tertial melodies but very few quartal songs, as Buffalo and Bear, are focused.

A few tertial songs and the run of quartal tunes are more diffuse. Nuclear notes receive less insistent attention; subsidiary notes have definite melodic value, thus in Drum Dance and Shaking-a-bush. The main tone lies at the bottom of a complete octave or more, for instance in Pigeon songs. Occasionally, a very low note dives below this octave, as in Yeidos individual song 7 and in some of Cornplanter's Hand-in-hand songs. Some adventurous compositions shift focus. As shown by a label on the scale-tabulation, Hand-in-hand and Shaking-a-bush invariably conclude the first section a fifth above the

main tone and shift to the lower level during the second section, thus presenting two quartal blocks one above the other.

Composite Scales:

This shift of focus may, however, be less obvious. Chauncey's adǫnwe repeats its theme on three overlapping levels and furthermore modulates from minor to major. Tǫwisas and ga'dášo·t songs carry through a recurrent formula of tonal shift by raising or lowering the main tone by one interval in part B. The former usually lowers part B, the latter always raises it. They invariably return to the original main tone during a recapitulation of part A. As we have seen, ga'dášo·t accompanies this phenomenon with a shift in dance direction, but tǫwisas does not. Both cycles are antiphonal.

Other cycles show scattered and more subtle instances of overlapping, in Coldspring Feather Dance 16, Drum Dance 14, Eagle Dance 3, War Dance 1, Quavering 3, Fish Dance 5. Bear Dance 10 hops between the fifth and second of the scale and finally stretches from the fifth down to the tonic. Shaking-a-bush descends from C down a seventh to D, then concludes on melodic play from E to A, thus overlapping two schemes of thirds.

Progressions—Intervals:

The scales show that the majority of songs start on a high note and end on a lower note; in focused melodies commonly on a fifth below the initial tone, in diffuse melodies commonly an octave below. Consequently, the majority of intervals tend downward. But this is far from a uniform rule. In the first place, some songs begin on the main tone. In the second place, many cycles prefer an initial statement on a lower level than the development, particularly the Yeidos round and ga'dášo·t. Less regular rising trends occur in Coldspring Eagle 3, Bear Dance 4, Quavering 14, Drum Dance 14, and others. In the third place, melodic oscillation is as prevalent as descent. The theme wavers up and down most noticeably in Feather, Men's Medicine, tǫwisas, ga'dášo·t, Garters, less evidently in Buffalo, Bear, Robin, and Fish type. Consistent descents characterize most introductory chants, wasáse War Dance, New ęskänye, Hand-in-hand Dance. A combination of long descents and subsequent rise and fall brings variety into women's rites and shuffle dances.

These progressions are effected by means of intervals preferably between a second and a fourth, by a fifth or sixth as part of the melody only in the bolder stomp-type songs, in most instances between the conclusion of a low phrase and the recapitulation on a high level. In general, the songs with limited scales prefer small intervals, and melodies with extended scales add large intervals. In summary the

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various intervals can be related to their function as follows:

Monotone—in monotone chants and antiphony, commonly prolonged in terminal phrases, often pulsated; recurrent in melodic texture in combination with all other intervals, in all positions.

Semitone—rare as a clear-cut interval, usually as a passing note, for instance, in Hand-in-hand.

Three-quarter tone—sometimes between a neutral or "blue" third and seventh, and an adjacent note, as marked by signs + or − ; in reality an interval fluctuating between a semitone and a second.

Second—in all songs except tertial songs, commonly in stepwise fourths and fifths.

Third—in practically all except monotone songs, in tertial scales as nucleus, in quartal scales as substratum; frequently constituting quartal progressions in combination with a second, as a third and second equal a fourth.

Fourth—direct in descent in quartal songs, particularly those showing great gaps in their scales; rebound in dips below the main tone; ascent in phrase beginnings. Indirect in both secundal and quartal melodies as 4 2 1, or in tertial melodies as 4 3 1, sometimes stepwise as 4 2 2 1 or 4 3 3 1.

Fifth—rare as direct interval ascent at phrase beginnings; indirect similar to indirect fourths, as 5 4 2 1 and 5 4 3 1, in tertial scales as 5 3 1, in quartal scales as 5 4 1 or 5 2 1.

Sixth—as direct interval only in ascent in Hand-in-hand and Pigeon, and in introductions such as Eagle 1. Stepwise in all conceivable combinations of smaller intervals descending or ascending.

Seventh and octave—never direct, indirectly only by long progressions of an entire phrase. Exception: octave rise in New ęskänye initial attack.

Range or Compass:

The range is evident from the weighted scale. As already mentioned at the beginning of this discussion, melodic compass varies from a third to 12 notes, but functional tones most commonly encompass a fifth in tertial and secundal scales, or an octave in quartal and extended tertial scales. The range, as distinct from the scale, is the distance between the top and bottom of the melody. In addition to the monotone in calls, antiphonies, and Husk Face, the distribution is as follows, with Tonawanda examples:

Second—False Face 5 and 14.

Third—adǫ·wę 6.

Fourth—Drum 9, False Face 4 (Black) 5, Quavering 4.

Fifth—Drum 1, 7, Eagle 4, 7, War 6, False Face 3, 12, 13, 14, Bear 2, Quavering 1, Raccoon 1, Trotting 3, Shaking-a-bush 4.

Sixth—Feather 3, 6, Drum 7, Eagle 5, yeidos 4, Bear 3, Changing-a-rib 17, ohgiwe 1, 4, 6, 7, Corn 2.

Seventh—adǫ·wę 4, Sun Rite 3, Changing-a-rib 1, 8, Old Fish 1, Robin 3 (associated with chained thirds).

Octave—Feather 4, 5, Drum 2, 5, 6, 8, 11; ado·wę 1, 2, 3, 5, all Ashes Stirring, Eagle 1, 6, War 1, 2, Sun Rite 1, False Face 2, 8, all Buffalo, Changing-a-rib, 1, 14, 16, ohgiwe 8, Carry-out-the-kettle 3, 4, Old ęskänye all except 10, many New ęskänye, Corn 2, Hand-in-hand 5, 9, Trotting and Garters generally, Raccoon 3, Duck, Robin 1 and 2, Knee-rattle 3, Devil Dance and Delaware Dance all, Show and Story songs.

Ninth—Drum 2, Eagle 2, War 3, Sun Rite 1, Dark Dance 2, 5, 6, Carry-out-the-Kettle 1, 2, Old ęskänye 10, Corn 4 (1948), Hand-in-hand 4, New Fish, Choose-a-partner 2, Garters 1, Shaking-a-bush 2, Knee-rattle 1.

Tenth—False-Face 1.

Eleventh—Drum 3, yeidos 3, Dark Dance 1, Quavering 3, 4, New ęskänye 1, 4; Corn 9, 10 (1948), Hand-in-hand 1, Shaking-a-bush 6, all Pigeon.

Twelfth—Hand-in-hand 5, 9 (1948).

This selective list shows the vast preference for an octave's range, sometimes by dipping to the fifth below a central main tone, sometimes by descending to a basic main tone. The fifth and ninth run second. Very small and very large ranges are uncommon, as are very small and very full scales. Functionally, the octave and other average ranges are well distributed, the smallest compasses occur in sacred rites, the largest in social and new dances, and in some war-type songs. From another angle, Drum, False Face, War, women's medicine rites, and individual chants show extremes of compass. The octave predominates in animal rites and social dances, ęskänye and Trotting Dance.

To an extent the compass guides the magnitude of the scale and the intervals; a compass of an octave or more gives more space than one of a second or even a fourth. However, Choose-a-partner 1 and 4, with a compass of an octave, contain a four-tone scale; whereas the diatonic Hand-in-hand song 4 extends to a compass of a ninth. Consequently, the sparsely strewn Choose-a-partner songs demand many intervals of a fourth and fifth, and the Hand-in-hand song moves stepwise in small intervals.

Summary:

While Iroquois songs show a bewildering variety of tonal materials and handling, moderation is preferred in all aspects: in the majority of five-tone scales, of tertial nuclei, of moderate or small intervals, and of an octave's range. Though tonal types are distributed through all functional categories, and though some cycles, as Drum Dance and False Face, include extremes, in general the following tendencies conform to ritual types:

(1) Secundal and small-tone songs with small compass are found mostly in sacred rites for the Creator or shamanistic rites.

(2) Average properties characterize animal rites, Trotting and Fish type, Old ęskänye and Corn cycles. These are largely tertial, focus centrally.

(3) Large and diffuse scales are common in Drum, War, and women's medicine rites, also in Hand-in-hand and double-column stomp social dances as well as most new compositions. These tend to be quartal or composite, often with the main tone at or near the bottom of the scale.

Similar tonal properties do not always unite rites of similar objective. Feather and Drum Dances differ greatly, as do Corn and Hand-in-hand Dances. Neither do rites to the Midpantheon and the Creator exhibit the most conservative tendencies. The greatest conservatism and homogeneity characterizes the animal dances.

TEMPO

(See table 1, p. 41)

The tempi of all songs, as measured by the metronome, accompany all transcriptions, all excerpts of rhythmic units in figures 4–9, and the comparative tabulation on page 55. Wherever voice and percussion differ, the instrumental tempo is also given. Usually voice and percussion synchronize, except for a slight instrumental lag in stomp-type dances, and except for regular syncopation in False Face round, Husk Face, the last song of Changing-a-rib, and ohgiwe. Voice and drum have different tempi in False Face round 10, Yeidos 5, and Devil Dance 5. The dance step follows the percussion beat wherever the beats differ.

The tempi will be summarized according to relative speed:

Very fast—152, 164—Feather Dance, False Face Round.

Fast—112—138(accelerating) False Face Dance, Husk Face, New ęskänye, Fish type. 112—Eagle Dance, Knee-rattle, Grinding-an-arrow, Robin (accelerating).

Moderate—100 or 104—Sun Rite, War Dance, Buffalo, Bear, Dark Dance, Old ęskänye (accelerating), Corn, Trotting, Garters, Duck, Shaking-a-bush, Alligator, Delaware Dance, Fishing; notably, stomp type.

Slow—88—yeidos, Quavering, Changing-a-rib, Carry-out-the-kettle, Pigeon, Devil Dance, most introductory chants; Drum Dance.

Very slow—100—ohgiwe; 88—Hand-in-hand Dance. (The step is half the tempo of stomp type dances, for one step synchronizes with each quarter note beat, in stomp type with each eighth note beat.)

Tempo crosscuts functional categories. However, very frenzied and very slow speeds pertain to sacred and medicine rites, and average speed to the vigorous war and stomp dances. Generally the introductory chants are slow, the first dance song accelerates to the tempo of the remaining dance songs. In certain types, as Feather Dance, New ęskänye and Fish Dances, all songs accelerate.

RHYTHMIC FIGURES

(See figs. 4–9, pp. 82–87)

Instruments:

Instrumental beats ordinarily consist of continuous even or alternately accented duple strokes. Bear Dance is even, Buffalo Dance

accented. A rapid tremolo accompanies all chants and commonly announces the coming song. False Faces and women dancers are introduced by the regular beats. A common device is alternate tremolo and beat in an A A B A B pattern with tremolo on A. This has been described for yeidos, Eagle, Fish type, and others. Fish type usually substitutes a syncopated halfbeat for the tremolo in the drum, against a background of rattle vibration. In women's shuffle dances, heels steadily bump out the duple beat, whatever the instrumental variation. Very few cycles use complex rhythms. Feather Dance alone has a background of rapid dotted notes—an iambic beat. Eagle Dance, part B, varies in a combination of slow and fast beats. Husk Face rattles syncopate. Instead of attracting attention, the instruments pulsate a steady background to the melodic figurations.

Melodies:

(*a*) Even, placid rhythms—combinations of quarter and eighth notes. Drum Dance, adǫ'wɛ', animal rites, women's rites, social bird dances, Hand-in-hand.

(*b*) Uneven, dotted quarter with eighth or dotted eighth with sixteenth. Some Feather, Drum, False Face, ɛskänye, Corn, bird rites and dances, Fish type, Fishing, show songs.

(*c*) Syncopation—slow—Feather, Changing-a-rib, ohgiwe, Hand-in-hand. Fast—Men's adǫ'wɛ' and medicine rites, women's medicine rites, and ɛskänye, Trotting and Garters, Grinding-an-arrow, Knee-rattle, Devil Dance, Moccasin game.

(*d*) Triplets—Ashes Stirring, False Face 1 and 9, yeidos, Bear 2, Changing-a-rib 3 (Tonawanda).

(*e*) Quick, crisp three-note rhythms—eighth and two sixteenths or vice versa. War type, especially Sun Rite, Bear 5, Carry-out-the-kettle, Shaking-a-bush, Chicken, Moccasin game.

The tempo greatly affects the nature of these units. For instance, dotted quarter and eighth is a rest and an upbeat, whereas dotted eighth with sixteenth intensifies the movement impulse by its pattern of prolonged and short beats. This, we may note, is the rhythm of the Feather Dance rattle. The slow form of syncopation of eighth and quarter notes in ohgiwe and Hand-in-hand, the faster types in Feather Dance, and Sun Rite vary in their effect from a gentle lift to incisive impact.

This fast form of syncopation and categories (*d* and *e*) represents as many arrangements of three notes within a duple count, and as variable effects, from the flowing triplet to the impatient . Similarly, the triplet form of the iambic rhythm flows more smoothly than the dotted form . Combination of triple and duple

rhythms in one and the same phrase enhances the contrasting effects, thus in Changing-a-rib 7, Trotting 6, Pigeon 2 and 3.

Ornamentation.—The more rapid figures partake so much of an ornamental function as to be distinguished from grace notes and trills only by the manner of writing. The writing has been determined by the accent, by its placement on the first, second, or third note of the ornament. For instance, with Tonawanda examples— Feather Dance 5 as against Feather 6, Drum 1 and 2. Feather 7 as against Drum 3, Eagle 5 and Eagle 4, War 4. Corn 2 as against Corn 4.

appears in three forms, as vibrato on one note, in Drum 3; as trill in Drum 7, False Face 2 (Black); as downward glide in Eagle 5, False Face 2 (Cornplanter). Similarly, can pulsate on one note in Eagle 6, glide downward in Eagle 4 or upward in 6 B. The grace notes are sometimes replaced by a slur; upward in War 1, or downward in War 2. Because of their varying contour and tempo, trills have all been written in full, to distinguish the slow from rapid of Eagle 5; and trills on a second, as False Face 2 (Black) from trills on a third, as Drum 7 and Eagle 5. Often portions of the melody proper produce an effect of trill, as the first triplet in Changing-a-rib 3 and the second triplet in 4. The unit in its various combinations, as Sun Rite 2 and 3, Bear 5, is ornamental. Vocal pulsation, marked also serves as ornament, by breaking up a sustained note into small vibrating particles. Ornamentation is an important enriching factor in Iroquois music and, one may add, a factor susceptible to individual variation. It can add spice to any and all of the song cycles, and appears inevitably in War dance type and ęskänye, as pulsation in Feather, ohgiwe, and Corn Dance.

Grouping of units into phrases.—Each song uses its own special device for grouping small rhythmic units into a pattern. Yet out of the variety we can select typical devices for the various cycles, and we can attempt a classification of patterns. The salient combinations are:

(1) Repetition—False Face 6, Drum 10, False Face 4, Husk Face, Buffalo, Quavering 3, Old ęskänye 3, Corn 2 and 4, Trotting and Garters, Robin, Duck, Grinding-an-arrow, Knee-rattle, Moccasin gaming (Tonawanda).

(2) Patterned combination of units in a number of ways, as:

(*a*) Tapering from fast to slow units—Feather 5, Eagle 1, 6, Dark Dance 4, Changing-a-rib 2, Fish type, Devil Dance.

(*b*) Intensification from slow to fast units—Changing-a-rib 17.

(*c*) Symmetrical timing, by progression from slow to fast to slow units—Drum 3, Eagle 5, False Face 1, Bear 2, Carry-out-the-kettle 4, Old ęskänye 1, Corn 1, Hand-in-hand, Shaking-a-bush 5, Alligator, Show songs, Delaware Dance.

(*d*) Two short tapering spurts—Sun Rite 2, War, Yei'dos 1; Quavering 5, ohgiwe 3, Old ęskänye Pigeon 2, Fishing, Moccasin 1.

(3) Erratic Grouping—Commonly Feather, as 5, commonly False Face Round, Ashes Stirring, New ęskänye.

All phrases terminate with a momentary breathing space, varying from sustained or pulsating half notes of Feather and ohgiwe to short-clipped eighth notes endings of Sun Rite, Old ęskänye and Bear Dance.

In these combinations the basic units are placed in characteristic positions. Syncopations take an initial position wherever they occur, except in Quavering, Carry-out-the-kettle, and Hand-in-hand. They are followed by a restful quarter note in all cases except Sun Rite and War Dance, where they are followed by an even faster unit. The dotted figure also usually appears in an initial position, as in Drum and False Face pairing, but in Shaking-a-bush it appears as penultimate, and in Corn and Robin in a continuous string. The very fast version dotted figure almost always occurs centrally.

In Fish type and Delaware Dance the basic unit of even duple beats shows ingenious means of variation. In Fish Dance the dotted unit changes its position in the phrase. In Chicken the even two quarters are replaced by triplets, quadruplets, and the "Scotch snap." In Delaware Dance double timing converts a quarter note into faster figures. Similar ingenuity is displayed in Old ęskänye, Robin Dance, and other songs.

For the tabulations, the phrase length is measured by the number of quarter notes as written in the scores.

Summary.—The manner of combination of simple or complex, slow or fast rhythmic units accounts in large part for the aspect of the songs, for the orderly aspect of repetitious Drum, Eagle, War, Sun Rite, Dark Dance, Quavering, Old ęskänye; for the disjointed effect of Feather and False Face and New ęskänye. Sedate, relatively even note values in repetitious or symmetrical grouping produces the simple designs of adonwe, ohgiwe, Buffalo, Robin, Hand-in-hand. Crisp rhythms animate the equally orderly War, ęskänye, and Trotting types. Unit combinations complicate the couple social dances—Pigeon, Shaking-a-bush, Devil Dance.

Not all cycles are equally homogeneous. Most cycles tend toward orderliness, especially rites to the Midpantheon, Dark Dance, Old ęskänye, and Stomp type. Drum, Quavering, Changing-a-rib, and Raccoon Dance contain irregular songs. Ashes Stirring, sometimes, and New ęskänye, always, are erratic. Feather Dance and False Face include extremes of hypnotic repetitiveness and rhapsodic irregularity.

METER

Meter, not to be confused with rhythm, groups the rhythmic phrases into mathematical time divisions according to the number of even beats underlying the phrase. Thus a group or "measure" of six or seven eighth note beats (6/8 and 7/8 time) can contain a recurrent pattern of one and the same rhythmic unit or a great variety of uneven units. Iroquois songs rarely resolve into mechanically recurrent, even divisions of 2/4, 3/4, or 4/4 time. In fact, their nonconformity to conventional metrical concepts has made time signatures impracticable. In a few particularly interesting examples the meter has been appended— rarely a simple meter. Song cycles vary greatly in the regularity of their metrical patterns.

STRUCTURE

(Examples from Coldspring, table 1)

Each song consists of rhythms, in characteristic tonal progressions. Neither constituent is arbitrary, nor is the method of combination nor the development into a complete art product. The structural devices are manifold but lucid, maybe most lucid when a rhythmic unit is repeated in slightly mutated form. They are never obscure, even after ingenious manipulation. The first problem is to find the main theme. Here the weighted scale furnishes a clue, for the thematic nucleus would play on the tonal nucleus. Sometimes we are due for a surprise. It has become customary in the analysis of modern music to make the initial statement at the beginning and to develop from there on. But music that has grown out of centuries, perhaps millennia, of tradition, may be constructed quite differently. To summarize the examination of numerous Iroquois cycles, two salient types of structure can be distinguished, with, however, transitional and composite instances. The two main types can be termed nuclear and consecutive or progressive.

Nuclear Construction:

Previous scrutiny of Eagle Dance songs showed that these were built from the center out. In S 5, each section, A and B, contains three phrases. In both sections phrase (1) soars to a high note, the

TABLE 1.—*Dance function and musical characteristics*

Function	Dance	Tempo			Range	Phrase	Structure
		Songs	Voice	Instr.			
CREATOR	Feather	Chant	112	122	5	5–12	x A A x
		Dance	138–152		1–5–8	5–12	x A A′ A A′ or A B A B x
	Drum	Chant	92	92	10	3–11	A A′ A″ x
		Dance	120	120	1–12	3–11 R	A A B A z
	adowę		100	100	1–8	3–14	x A A A x or A A′ A′
MID-PANTHEON	Eagle	Chant	62(S)		8–10	3–15	A A′ A″ A‴ A
			69(T)		8–9	3–15	
		Dance	104(S)	104	5–8	4–10	A A B A B
			96(T)	96	5–8	4–10	
		Final	116	116	8	3–5	(S) A A B A′ B A′ coda (T) A A B A B
	Striking-the-stick	Dance	108	108	5–8	5–11	|: A A A′ A″ A′ :|
	War	Dance	100	100	5–10	3–8	A A B B– A A B B–
CURES	False Face	Masks	130	130	3–5	3–7	x A A – – – x
		Pairs	108	108	5	3–6	x A A x
		Round	138	104	4–8	3–12	x y A A x or A A
	Husk Face	Masks	104	104	5–7	3–7	x A A – – – x
		Midw.	112	112	1	3	
	Yeidos	March	69	169	5–8	3–6	A A′ A″ A A′ A″ A A′ A″ x
		Herald	84	84	5–6	3–8	A A x
		Throw	69	69	4–12	3–7	A A x
		Cure	84	84	7–9	3–8	A B B A B B
		Round	84	84	4–6	4–7	A A A A A x
	Buffalo	Chant	84		8	10	A A′ A″ A
		Dance	112	112	8–9	4–11	A A B A B x R
	Bear	Chant	84		9	6–10	A A′ A
		Dance	104	104	5–6	3–5 R	A A B A x or A B B A B B
WOMEN	Dark Dance	Chant	80		9	6–10	A A A′ A″
		Dance	104	104	5–10	5–11	A A A′ A″ A′ A′ A″
	Quavering	Chant	116		4–11	3–10	A A′ A″
		Dance	116	116	8–10	3–8	A A A′ A A′ x
	Changing-a-rib	Chant	104	112	8–9	3–18	A A B B′ A′
		Dance	96	96	9	3–16	A A B A B (A) x
	Planters	Chants	92	92	4–5	3–4 R	A A B A
		March	104	104	6	5–7 R	A A B A
FOOD SPIRITS	Women's Shuffle:						
	Old		96–108		5–8	4–13	A A B A B x
	New		100–120		9	4–12	|: A A B A′ B :| x
	Corn	Chant	92		8	8	A A A′ A″ A‴ A″ x
		Dance	84–100		5–10	4–14(R)	A A B A B x
	Hand-in-hand	Chant	88		10	7–13	A A′4 A″4 A‴4 B x
		Dance	88	88	5–10	4–14	A A B z A B z x
		Trans.	132	132	9	2–6 R	A A B R A B x
	Trotting	Introd.	100		2	2–3	x a a′ a″ . . . x
		Dance	100		5–8	2–12 R	A A′ B A x
SOCIAL	Garters	Dance	104	104	5–9	2–11 R	8A B 4A B 4A x
	Pigeon	Dance	100	100	10–11	5–14	A A B A′ A
	Shaking-a-bush	Dance	100	100	5–9	4–14	A A B C C A B C A x
	Duck	Dance	69	69	8	3–6	A A B B′C B′ D B C . .
	Robin	Dance	108–120		7–8	3–12	x A x A B x A B x
	Fish:						
	Old	Dance	112–126		5–7	4–10	A A B A B x
	New	Dance	112–126		8–9	6–10	A A B A B x
	Raccoon	Chant	100		5	4–9	A A A′ B y B x
		Dance	92–126		5–8	4–8	A A B A B x
	Chicken	Dance	108–120		6–8	4–7	|: A A B (B) :| x
	Sharpen-a-stick	Dance	112–126		6–8	3–8	A A B A B x
	Choose-a-partner	Dance	112–120		7–9	5–7	A A B B A B B x
	Alligator	Dance	96	96	5	4–7	A B B y C y B y C
	Grinding-an-arrow	Dance	112	112	5–8	3–8 R	A A B B R A B B R x
	Knee-rattle	Dance	104–116		8–9	4–8 R	A A B R A B R x
	Fishing	Dance	112	112	8–9	2–5 R	A A B B A R A B B R x
	Devil	Dance	80	80	8–11	6–10	A A B A B x
			112	96			
	Delaware	Dance	100	100	5–9	5–9	A A B A A B x
	Moccasin Game	Songs	126	126	5–10	4–6	A A′ A A′ A A′
	Show Songs		84	84	8–10	3–8	A B B A B B
	Story Songs		92		6–8	6–14	ab abb abb

fourth or the fifth of the scale; phrase (2) wavers between the focal main tone and the second; phrase (3) glides on the monotone of the focal note. All three phrases have the same rhythmic pattern. We may regard phrase (2) as the nuclear theme, theme (1) as an imaginative sally, and phrase (3) as a coda, a relaxation. If we want to select the essential half of the song, our choice must fall on part B, for its sally is less extreme and its drum pattern is pronounced (Fenton and Kurath, 1953, pp. 258–259).

This nucleus is not necessarily in the center. In yeidos Round Dance, part V, 1, the first phrase can be considered an introduction, the second phrase as the theme, a′ and a″ as developments, and a‴ as coda. In Albert Jones' version of Corn Dance, song 6 starts each half on a high note and continues each section A differently. Part B plays on the fundamental triad, part B′ on the ground tone, its third, and its fourth below. Thus B′ represents the most compact form of the theme, B adds an upper third, and A and A′ offer more remote variants.

Consecutive Construction:

In Eagle Dance 1 and in Drum Dance 1, on the other hand, the theme is clearly stated at the beginning, is repeated on successive lower levels, and restated at the end. Yeidos throwing songs 1 and 7 and Hand-in-hand 5 (1951) similarly descend sequentially. The thematic repetition does not always imply descent. False Face 1 and Feather Dance 3 repeat with diminution or extension of the theme, Buffalo song 2 also turns the theme upside down. Chicken Dance 7 repeats the theme on the same level.

Distribution:

These devices are unevenly distributed. Certain cycles prefer nuclear construction, particularly Eagle Dance, yeidos, and Corn songs, also Striking-the-Stick, Bear, old ɛskänye, Fish Dance type—all secundal and tertial types. Introductory chants usually progress by descending sequence (as Bear 1), monotone chants and antiphonies by exact repetition on a level. Robin dances reiterate on the same level, tọwisas and ga'dášo't with response and change of level, Hand-in-hand and Passenger Pigeon songs with sequential descent. Many cycles combine the two devices, Quavering (8 nuclear, 14 consecutive), Changing-a-rib (30 nuclear, 35 consecutive), Shaking-a-bush (6 nuclear, 3 sequential). All types are represented in ɛskänyegowa; nuclear in most dance songs, as 20, sometimes in combination with repetition, in 21, sequential in preliminary songs, as 7. On the whole, level repetition is found in secundal and tertial songs, sequential descent in quartal songs. But no hard and fast distinctions are permissible, because of the gradations from secundal to quartal scales,

and from nuclear to sequential types, and because of combinations and embellishments that recur in all types of songs.

Manipulation:

These devices for thematic growth and embellishment defy categorization, except for a few of the most common and evident means. These are cited along with a few examples.

(*a*) Repetition: Midwinter Husk Faces, Drum Dance chant, Bear and other monotone antiphony, Chicken Dance 7, Sharpen-a-stick 1.

(*b*) Transposition to a lower level: Eagle Dance 1, 8, 9, 18, Drum Dance and Bear Dance 1, Hand-in-hand, Passenger Pigeon, Sharpen-a-stick 6.

(*c*) Transposition to a higher level: Yeidos 48, Eagle 10, Bear 4, ga'dášo.t songs, Duck Dance part D, Shaking-a-Bush 4.

(*d*) Inversion: Eagle 9 (rhythm), 16, Buffalo 2, 3, Robin 1 (contour).

(*e*) Prolongation, notably on a monotone: Eagle 17 B, Changing-a-rib 26, Shake-the-pumpkin 2, all New ęskänye and Hand-in-hand. Always terminal.

(*f*) Curtailment: Feather 3, Eagle 9, False Face 1, Buffalo 2, Bear 3, 5.

(*g*) Expansion of intervals: Eagle 5, 9, 17, Fish 2, Sharpen-a-stick 6 (1933).

(*h*) Dwindling of intervals: Eagle 5, Striking-the-stick 4, War 6, ęskänyegowa 14, New ęskänye 1.

(*i*) Rhythmic mutation: Yeidos V, 1, ff., Bear 6–9, Corn 6 (1951).

(*j*) Shifting of rhythmic figure in a phrase: Eagle 7, War 6, Changing-a-rib 7.

The first three devices prevail in consecutive types, the rest are common to all kinds of compositions. The examples are so highly selective that no conclusions are feasible as to functional connections or relation to scale types. It is true, yeidos round dance songs specialize in rhythmic mutations, Robin Dance songs frequently invert their themes. But most of the devices are so scattered through the repertory that they would appear to be artistic rather than magical phenomena.

One or Two Themes:

The tabulation of musical form shows the prevalence of one theme varied by one or several of the devices just outlined. Two themes or at times three constitute separate sections A and B in most tǫwisas songs, some Fish Dance type songs, and recent compositions, particularly individual and New ęskänye songs. These last may have three themes. Two themes are related and less sharply separated in the extended melodies of Hand-in-hand and Pigeon, and in Fish Dance, where part B may begin with a phrase of part A and then

continue with new material (3). This example typifies the subtle connections and thematic overlapping in Iroquois songs.

Pattern Analysis:

For convenience, single themes and their variations are called "A," and sections with new materials "B." The composite tabulation of musical characteristics shows that the single theme is reiterated in sequential chants and men's esoteric rites, also on Old ęskänye, Shake-the-pumpkin and Robin Dance. The form A A A' A A' is transitional to the binary form A A B A B in War Dance and Buffalo songs, and, with a characteristic alternation of instrumental impulse, in newer women's dances and Fish Dance type. The final recapitulation of part A produces a ternary form of A B A or A A B A in Bear, many Changing-a-rib, tǫwisas, ga'dášo·t, and Pigeon songs.

Elaborate calls precede and follow each Feather Dance song and each adǫ·wę chant, connect all False Face songs and even slice Robin Dance tunes in half. Short double terminal calls signal the close of yeidos, Buffalo, Bear, many Quavering and Changing-a-rib, new women's songs, and all stomp and Fish dances. They are absent only in introductory chants, Eagle, Dark Dance, Old ęskänye, and tǫwisas. These generalizations will later be synthesized with tonal and functional observations.

CONTOURS

(See fig. 10, p. 88)

Melodic contours can be determined in two ways, either by graphing every note for details or by tracing out the general rise and fall for the large patterns. The former method was used in the 1953 analysis of Eagle Dance. The latter proves more eloquent for the present purpose. Contour patterns are of course infinite in their variety, from absolutely level monotone to erratic melodies. A few of the more regular forms have been selected as generally typical. They can be equated with the tonal range and means of thematic manipulation. The first six sketches of figure 10 display the tonal geometry as a whole, the last four show the sections separately. Each sample represents a good many songs with, of course, variations in detail. Explanation of figure 10 showing typical contours follows:

Monothematic and Nonthematic:

1. Irregular swell and ebb repetition. False Face.
2. Continuous swell and ebb repetition. Yeidos.
3. Wavering between a high fifth and a final lower main tone. Feather.
4. Large swells, rise and fall, dwindling toward end. Bear, Dark Dance, Shaking-a-bush.
5. Terrace descent, dwindling at each level. Drum, War, ęskänye.
6. Inversion, rise and fall, then fall and rise. Buffalo, Robin.

Binary:

7. Parallel composition, dwindling wavering. Eagle.
8. Complementary composition, B with opposite contour of A. Fish, Raccoon.

Ternary:

9. Stepwise descent during A and B, return to original level of A or A′. Changing-a-rib (final songs), Shake-the-pumpkin, Pigeon.
10. Rise during B, return to original level on repeat of A. Tǫwisas, Trotting, Garters.

The contours seem to transcend a purely artistic effect. There is a relationship between level wavering and ancient, esoteric rituals, between steep descent and newer, bolder compositions. Also, provenience may play a role, as northern affiliations in 1–3, Algonquian connections in 4, Plains influence in 5, and Southeastern origin in 10 (Kurath, 1961).

TYPES OF ANTIPHONY

There have been repeated references to interaction between a leader and helper or helpers, or the singers and male dancers. The simplest type is the initial and terminal echo during Feather Dance. More complex is the series of monotone chants during the nucleus of Drum Dance. These extensive phrases are stated by the leader and echoed by the helper. The two singers engage in another kind of response in the dance songs proper. The leader states the first phrase, the helper repeats it, and both sing the remaining phrases together. Sometimes the interaction produces brief harmonies, as in Coldspring Drum Dances 8 and 9.[19] In adǫ'wɛ' the chorus provides a continuous harmonic background in the form of a drone. After the initial ejaculations, the men hold a note and then gasp it, rhythmically, usually on the fifth of the song's scale.

True antiphony takes two forms, monotone and melodic. Monotone responses are limited to terminal positions, usually in animal songs—Buffalo, Bear—but also occasionally in social rounds, as Shake-the-pumpkin, and Fishing. In Bear Dance the responses are sometimes between the singers and male dancers, sometimes between dance leader and male followers. All of these song cycles emphasize quartal scales.

Melodic antiphony is limited to agricultural and social dances of the stomp type. Corn Dance has only one antiphonal song. This is a separate song in the Coldspring collection (Jones 2), but it is attached terminally at Tonawanda (Cornplanter 4). Corn and Bean Dances lead into Trotting Dance by two transitional songs with monotone or bitonal terminal responses, one song without accompaniment, one with

[19] This is a characteristic of modern Oklahoma Round Victory Dance songs, and probably originated among the Cheyenne and their neighbors.

rattle. These responses merge with the characteristic introductory responses of Trotting Dance. Trotting and Garter Dance songs develop into elaborate melodic antiphony, usually in tertial scales, always with a rise in the middle. Such antiphony unites the Iroquois with other Woodland tribes, especially with the Southeast.[20]

In scores and tabulations R stands for Responses.

INTERLONGHOUSE VARIATION AND PERSONAL CREATIVITY

Each song type adheres to special characteristics, no matter in which longhouse. Yet, in subtle ways, the Coldspring and Tonawanda cycles exhibit differences. Generally, the Tonawanda songs within each type are somewhat slower. One might attribute this difference to mechanical variations in recorders, except that there are exceptions. Cornplanter's singing is consistently faster than other versions, in False Face, Corn, Robin, Fish-type Dances. Shanks' Eagle Dance chant and Black's yeidos chant are faster than the Johnny John chants. Among the rare deviations in compass, Cornplanter's Buffalo songs have a smaller range, and Shanks' Bear songs a somewhat larger range than in other longhouses. Cornplanter's phrase-lengths are sometimes longer than average, as in Buffalo, Quavering, and Hand-in-hand; so are Shanks' in War Dance and Black's in yeidos. But in Changing-a-rib Cornplanter's phrases are a bit shorter. Tonality and rhythmic types adhere to tradition in essentials.

It would appear that deviations in songs are individual, though the differences in ceremonial composition are traditional with each longhouse. Possibly Cornplanter's Cattaraugus origin sets him apart from other singers of Tonawanda. However, the differences appear to be the result of personal creativity, an important aspect of Iroquois arts, as explained in detail with regard to Eagle Dance (Fenton and Kurath, 1953, pp. 238–266).

The amount of permissible deviation evidently varies from cycle to cycle. Some Corn and Hand-in-hand songs recur identically or nearly so. Certain melodies are clearly recognizable in animal and women's medicine rites, Old ęskänye, Robin, Duck. In War and Trotting Dance, as well as in Fish Dance, the repertoires are more distinct. In very old and sacred and very new compositions, the variations are considerable.

In order to discover the devices for variation, a number of songs have been placed side by side with corresponding songs by other singers and the most prominent variations have been labeled —⌒—, —⌒–|–, etc. In Buffalo Dance the contours have also been marked. These devices can be summarized as follows:

[20] For the diffusion of this trait to the Midwest, see Kurath, 1956 b and 1961.

Drum Dance, part II:

Tonality the same in all versions; Tonawanda tempo slowest, Coldspring fastest; rhythms and meter greatly varied, Black most ornamental, Lewis simplest; structure and contour the same.

Eagle Dance:

Tonality and range same; Shanks somewhat slower; drum pattern variable, rhythmic units the same and handled similarly in *A*, but with variations in *B*, Johnny John being simplest, Shanks ornamenting by pulsation, Smoke and Logan by trills; structure of Johnny John more extensive than of other versions (A A B A′ B A″ as against A A B A B).

False Face:

Tonality and range the same; Cornplanter False Faces much faster than other versions, Husk Faces slower; rhythmic and metric properties the same; large contours analogous but details variable.

Buffalo Dance:

Tonality the same except for Cornplanter's transitional lower sixth in songs 1 and 2; as shown by scales, somewhat lower weighting by Cornplanter (frequency of lower notes) and greater focusing on main tone by Coldspring singers on page 212; percussion the same, also rhythmic material except for ornamental variants shown by brackets, with more tendency toward sustained notes and slower tempo in Cornplanter; structure the same except for expansion into fourth section in Cornplanter 3; contours very variable, though all centered, with reversal, respectively falling and rising in Cornplanter and Johnny John 3, Deskaheh resembling Cornplanter and Redeye resembling Johnny John in section 1(a) and Cornplanter in section 3(a″).

Bear Dance:

Tonality and range identical, except for omission of lower seventh in Shanks 1; Shanks somewhat higher weighting; Shanks and Johnny John faster than Logan; intricate rhythmic and ornamental variations, viz: song 1—Shanks grace notes and pulsation, Logan central sustained notes; song 3—Shanks alternate duple and triple units, Logan Scotch snap and rapid figures, Smoke all duple units; song 4—Logan and Smoke complex short phrases (two to Shanks' one); song 5—versions on page 216 so variable as to be recognizable only by melody. Structure and contour generally the same, except for addition of terminal antiphony in Shanks 3 and 4.

Quavering:

Tonality and range identical; tempi analogous; rhythmic and melodic variants in 7 insignificant; basic rhythmic units analogous in 11, but

accented and timed in entirely different metrical groups (see p. 220); melody the same, except for minor differences in *A'*, first phrase.

Ohgiwe:

(Tonawanda version transposed.) Scale analogous; Shanks slightly faster; in song 1 rhythm and melody start out similarly but conclude differently; in other analogous songs as 6 and 7, ornamental rhythmic additions by Shanks; structure and contour generally the same, but in song 6 differences as marked in *B* and considerable discrepancies in *C* (Shanks more prolonged). Final songs not recorded for Tonawanda.

Old ęskänye:

Tonality not identical, Black (543 1 V), Curry (54 21); variations consisting mostly in incidental rises and dips. Tempi similar; rhythm and meter the same except for minor differences by W. John; structure the same except for expansion by W. John; contour minor variants, as shown.

Corn Dance:

Scale always the same; Cornplanter faster than others; slight rhythmic mutation in songs 1 and 2; variations in contour notably of "y," also in antiphonal "R." Structural differences caused by omission of "y" in Cornplanter 4 and by Jones' performance of "R" as a separate song. Note discrepancies between Cornplanter's two renderings. Also note similarity between his song 8 (1948) and Curry's Hand-in-hand song 12. Similarly minor differences between songs on page 234.

Sharpen-a-stick:

Scales of song 1 different, Cornplanter (43 1 VII V), Curry (43 1); Curry faster; rhythms identical; also structure; small variations in contour song 1, *A* and last line of song 3.

Individual Songs:

Adǫ'wę:

Considerable variation in all artistic aspects, from most traditional to inventive. Style of rendering the constant factor.

Yeidos:

Considerable variation possible, but in this group (all by Black) less than usual; however, differences in scales apparent, also different rhythmic scheme in each song.

New ęskänye and New Fish Dance:

Formula for large range, accelerating speed, rhythmic and metric irregularity; pattern of repetition with terminal formula; descending trend. Considerable variation within formula. Fish Dance much more conservative than ęskänye by limited scale, regular rhythmic units, and shorter form.

Summary

These selections suffice for a demonstration of the variations possible even in traditional cycles. The tonality and range are usually identical in different versions of the same song, though they vary greatly between individual songs. Tempi may vary. Rhythm and meter may mutate a song almost beyond recognition, though as a rule these changes consist in ornamental features or shifts of accent. Structures remain identical except for the insertion of repetition of certain phrases and except for the flexibility permissible in adǫ·wɛ and Yeidos Throwing songs. Melodic contours usually confine modifications to small phrases, though occasionally whole sections can be inverted.

It is significant that the variations are boldest in the upper registers, and rarely affect the nuclear part of the song, that is, the phrases on the main tone and secondary note. Compare the initial mutations and terminal constancy of Tonawanda Buffalo 3, Bear 3, Quavering 11. The final Eagle Dance songs furnish an exception.

The study of personal variations bears on the problem in several ways. First of all, it shows the singers' respect for tradition, even in their own compositions and in the secularized Show songs. Yet it shows the creative spirit continually at work in ways which enrich the melodies while preserving the tonal and formal skeleton. The enrichment seems to conform to personal tendencies and to go hand in hand with the vocal quality (Records, Fenton, 1942, 1948; Kurath, 1956).

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CHOREOGRAPHIC ANALYSIS

PERFORMANCE

The Setting:

A democratic attitude pervades Iroquois ceremonialism and dancing. A few esoteric rites are held in private in a small living room, perhaps even in secret. But the great majority of festivals take place in the communal sanctuary, the longhouse. Thus the great Midwinter Festival of dream renewal and the summer series of agricultural festivals are organized by spokesmen and women of the community and are actively performed by the community. Again, a few dances—False Face, Eagle—are enacted by special virtuoso male dancers. Certain dances belong to one sex. But the great dances to the Creator, and the Stomp and Fish Dances are open to all. In fact, Feather Dance involves participation by every believer as a statement of faith.

The ceremonies and the separate dances testify to centuries of tradition in their careful organization. Every duty falls to the share of especially appointed officers. Moieties and sexes interact in well-established patterns. Thus leading singers and dancers should be of opposite moieties. The role of women is distinct from that of the male officers. The women manage food festivals and the otherwise male False Face rites. In the separate dances the placement of the sexes forms part of the traditional pattern.

Participation:

As performance is usually open to all, the quality of execution varies, as does the number of participants. The best dancers start each dance and exhibit the most elaborate steps. Particularly in Feather Dance the dancing may vary from spirited gyrations by the virtuosos to a simple two-step by the old men, and the women's step may deteriorate to an unrhythmical walk-around. As natural choreographic ability is not equally distributed, the most complicated formations fall to the lot of experts. These may be youngsters, particularly when it comes to the Fish Dance. But some of the grannies, such as Fannie Stevens, excel in ritual and social dances alike. Needless to say, it would be futile to look for professional precision when one and all are enacting a prayer or else just having a good time.

METHODS OF STUDY

Transcription:

The best method of research is participation. And this is feasible in Iroquois dances as in few other ritual forms. The communal nature has both advantages and drawbacks. The advantages are, first of all, the opportunity to learn the formations under natural conditions and, in the second place, the possibility of observing many personalities absorbed in their performance. The sole disadvantage is the occasional obscuring of fundamental patterns by spirited improvisations. This is, however, only a temporary drawback; for eventually the patterns emerge and the improvisations take their place as eloquent enrichment.

These patterns were further clarified during sessions with the best dancers, all of the Johnny John family and Fannie Stevens. With the aid of Chauncey Johnny John's singing, the dancers explained the steps and formations and their ritual connotations.

Notes are taboo in the course of the ceremonies, but are quite permissible face to face with informants. These notes are largely in the form of a dance script. It will not be explained here in full, for its use in this report will be limited to footwork. Stick figures, which supplemented the script, aid in the graphic notation of postures. Briefly, the script is based on the silhouette of the human foot and the direction of its progression. It is foolproof because of the separation of the right and left feet by a central line. It has been possible to read back all of the notes completely.

Comparative Procedure:

Subsequent organization of materials has entailed separate choreography of each dance. As the music was available, this could be combined with the steps. Thereupon it was possible to separate the dances into various types according to ground plan and steps, to outline the main types both graphically and verbally, and to indicate functional and musical relationships with the choreographic patterns.

GROUND PLANS

Counterclockwise rounds predominate to such an extent as to produce a superficial impression of sameness. Each dance is cumulative: a few leaders start circling the stove or central bench and numbers gradually swell. Between songs the dancers saunter during a tremolo or complete silence. Men and women can be variously grouped. In rituals men lead, except in female dances, and the ladies and children trail in the wake. As a rule, food spirit dances alternate the sexes and most social dances couple them. The Fish Dance type lets

partners change places in the middle of each song—a pattern which extends to several other social dances and a few rituals. All sacred dances proceed single file. A few social dances pair into double file. Straight lines are peculiar to Eagle, Striking-the-stick, and the now obsolete Devil Dance. False Faces, Husk Faces, and War dancers generally perform solo, even when in an organized aggregate; but the Doorkeeper's Round involves the community.

The choreographic figures are arranged according to participation of the sexes, and also in order of complexity. The various ground plans include the following dances. (See figs. 11–18, pp. 89–96.)

Rounds:

One sex (fig. 11):

(*a*) Men, sideward, yeidos round.

(*b*) The beginning of all stomp dances, and the first dance of Raccoon Dance (song 2), forward.

(*c*) Women, sideward, Dark Dance, Quavering, Changing-a-rib.

(*d*) Women, obliquely forward; ohgiwe Death Feast, tọwisas.

Sexes segregated (fig. 12):

(*a*, *b*) Sideward, facing center, Buffalo, Robin.

(*c*) Forward, Bear and Shake-the-pumpkin.

(*d*) Men forward, women sideward, False Face round, Feather, Drum.

Sexes alternate (fig. 13):

(*a*, *b*,) Forward, all social Stomp-type dances. Corn, Hand-in-hand. Fishing; part A of ga'dášo·t and Garters.

(*c*) Sideward, part B of ga'dášo·t and Garters.

(*d*) Crossover between couples, C of Garters.

Paired, double file, pairs of men alternating with pairs of women (fig. 14):

(*a*) Steadily forward, Pigeon.

(*b*) Women backward, men forward, all progressing against the sun, Duck part B and Shaking-a-bush B. Two pairs coupled.

(*c*) and (*d*), Coupled pairs exchange places, Duck A, C, D, Shake-Bush recapitulation of A. Duck: men always forward against the sun, women forward with the sun, under bridges of men's arms, passing one, two or three pairs of men. Shaking-a-bush: first song women forward with the sun, men against the sun, second song when men in the lead, men with the sun, women against the sun.

Side Twist, Double Stomp (fig. 15):

(*a*) Sideward, facing center, Women's Shuffle Dance or ęskänye. Stick figure typical of posture.

(*b*) Men forward, women sideward, facing center, False Face Round.

(*c*, *d*) Men forward or gyrating, women sideward, facing center, Feather and Drum Dance.

Feather Dance as paradigm for cumulative pattern of communal rounds (fig. 16):

Dance 1: Male leaders forging ahead, around bench, inside two stoves.

Dance 3: Male followers lined up behind leaders, progressing ahead.

Dance 7: Boys, the women in the wake, stretching to a long line, around both stoves and winding within itself. Entrance of groups successive, increasing in number till end of cycle. Stick figures for male postures.

Fish Dance type (fig. 17):

(*a*) Men only coupled in typical Fish type pattern, first dance of Fish, Sharpen-a-stick, second dance of Raccoon (song 3).

(*b*) Beginning of all Fish type dances, men and women coupled as shown, all straight ahead, during second statement of A, to duple drum beat.

(*c*) Couples face to face, in place, fish-type step.

(*d*) Couples change places, recapitulation, part A, to half-beat of drum.

All of these dances are *open rounds*, follow-the-leader style. The leader never contacts the tail end of the line to close the circle. Thus anyone can join, either by entering in the middle of the line to join his or her own sex or to produce the desired pattern of alternation or pairing, or else by stretching out the end of the line. When the capacity of the longhouse has reached its limits, the circle has to spiral within itself to accommodate additional dancers, sometimes in Feather Dance to three concentric spirals. This is, however, not a true spiral. The separate dancers continue to trace circles on the ground, or rather elipses.

Deviations from the eliptical progression may occur in improvisatory section B of ga'dášo't and Garters, when animated members may stagger into the center and out in a weaving pattern, or may clown in the center in clusters of two, three, or four. In Corn Dance, Albert Jones may guide the entire line in serpentines and figure 8's, occasionally reversing the direction momentarily to sunwise progression. In the Cherokee dance he concludes the song series with a spiral into a tight human knot in the center of the room.

Focus.—Most of the time these rounds focus on one of the furnishings. When there is a singers' bench stationed in the center, the circling commences near the bench or benches and continues as long as

space permits. On the figures the benches are drawn as slender rectangles. The men's stove serves as the center for the opening of ga'dášo't and other dances that require no central bench, and is included in the elipse when crowds swell to capacity. The sense of focus is further intensified by a habitual slight advancing of the right shoulder, in forward progressions, and is complete in sideward steps and inward facing.

Straight Lines, a rare pattern in Iroquois choreography (fig. 18):

(*a*) Eagle Dance, four men in a square face to face as partners, A.

(*b*) Forward and backward progression of partners, to meet and again separate, B.

(*c*) Striking-the-stick, a line of men (any number) face to face with a line of women, in place, part B.

(*d*) Crossover of opposite men and women, recapitulation of A. Recross back to place in succeeding song. Formerly men only.

Individual dancing in no particular formation or ground plan (fig. 19):

(*a*) False Faces.

(*b*) Wasase War dance. No diagrams shown.

Focus.—In crossovers the partner serves as focal point. This is true of crossovers inserted into round dances (Garters, Fish type, etc.) and more evident in line dances. In Seneca Eagle and Striking-the-stick, a ritual object attracts the attention of the performers. In the individual forms the partner is absent, but False Faces may center on the patient or on the stove as a receptacle for ashes, and War dancers occasionally face the singers.

Distribution:

In review, the abundance of rounds increases in complexity from esoteric rites to purely social dances. The most sacred medicine rites focus entirely on the center of the circle, whether there is a bench or not. Food spirit dances alternate sexes, and Fish type couples them. This crescendo can be traced in the figures, for they are arranged in order of complexity. The comparative tabulation of function and choreography (table 2) shows, however, that the two rounds paramount in native contemporary religion, Feather and Drum Dance, do not stand at the beginning of the choreographic scale of complexity; rather, they combine several patterns and are thus arranged in the center, V and VI.

TABLE 2.—*Dance function and choreography, as illustrated in figures 11–22*

Function	Dance	Round dances						Cross lines	Individual		Sex	
		Stomp type				Twist			Hop	Kick	Men	Women
		Side	Forward	Walk	Double	ɬskänye	Fish					
CREATOR	Feather			VI	Vc, ×I	Vc					×	×
	Drum			Vd	Vd, ×I	Vd					×	×
	adon·wɛ			×							×	
MIDPANTHEON	Eaglè							VIIIa	×II		×	
	Striking-the-stick				×I	×I		VIIIb			×	×
	wasase war								I×a	×II	×	
	Scalp								×II		×	
CURES	False Face								I×a	×II	×	
SHAMANS					Vb, ×I	Vb					×	×
	Husk Face					×I			I×e		×	×
	yeidos	Ia, ×									×	
	Buffalo	IIa, b									×	×
	Bear		IIc, ×									×
CURES	Dark Dance	Ic, ×										×
FEMALE SOCIETIES	Quavering	Ic, ×										×
	Death Feast	Id, ×										×
FOOD	Women Planters		Id	×								×
SPIRITS	Women Shuffle					Va, ×I						×
	Corn		IIIb, ×								×	×
	gadašot Stomp		IIIa, b, ×								×	×
SOCIAL	Hand-in-hand		IIIb, ×								×	×
	Stomp	IIIc	IIIb, ×								×	×
Stomp	Garters	IIIc	a, b, ×					IIId			×	×
	Shake-the-pumpkin		IIIb, ×								×	×
	Fishing		IIIb, ×								×	×
	Pigeon		IVa, ×								×	×
	Shaking-a-bush		Ivb, d, ×								×	×
	Duck		IVb, c, ×					IVc			×	×
	Robin	IIe, b	×								×	×
Fish	Fish dance			VIIb			×	VII, d			×	×
	Raccoon		Ib	VIIb			×	VIIc, d			×	×
	Chicken					Va, ×	×	VIIc, d			×	×
	Sharpen-a-stick						×	VIIc, d			×	×
	Choose-a-partner						×	VIIc, d			×	×

STEPS

(See figs. 20–22, pp. 98–100)

Twelve fundamental steps follow the simple principle of placing one foot in front of the other or to the side and bringing up the other.

Walk:

A saunter between songs and during the initial statement, ad lib tempo.

An elastic walk during all crossovers except Eagle Dance, right foot ahead, left foot ahead, in time with the drumbeat.

Side stomp (fig. 20):

Right foot right, flex knees, drag left foot to right, flex knees, in time with instrumental beat or in ga'dášo·t in a strict tempo syncopating with the melody. An inching along with small steps, the right foot covering no more than 7 to 8 inches at a beat. Rhythmic jiggling up and down, with step and knee flection, in all stomp type dances with central focus.

Forward stomp:

Same principle as sideward stomp, except for forward direction of each step. Right shoulder always ahead of left. All stomp type dances with dancers facing straight ahead, in 'ohgíwe' with a more pronounced oblique inward turn than in typical stomp.

Pat-step or step-pat:

Right hand column is labeled A.

Right foot forward gently onto ground, then knee slightly raised, then full weight placed on right foot. Same with left foot. Or else, step right, pat left, step left, pat right. Knee flection with each action, in time with slow instrumental beats. Beginning of Fish dance type and Feather and Drum dances, and during slow beats in recapitulation of Feather Dance songs, also as one of War Dance variants with possibly two or three successive pats.

False Face round:

Double heel-bumping, by men only. Based on pat-step, but characterized by raising of the forward heel and by a sharp accent of the heel at each step.

Fish Dance step (fig. 20):

On the basis of a pat-step, right foot ahead of left in turned-out position, both feet twisted inward, that is, pigeon-toed; right foot next to left into turn-out, then both feet twisted in. Sometimes right foot in three successive twists—forward, back, forward. Then same with left. Men and women in Fish Dance type, though some women ęskänye instead.

Feather Dance step (fig. 21):

A two-step with the right foot (step-together-step) followed by a forward heel-brush with the left; then two-step left, brush right. Or in expansion—right foot step-together-step-together-step, brush left. By men only, older men with shuffling gait, younger men with heel pounding and raising of the free knee. Knee flection with counts 1 and 3 of two-step.

Drum Dance step:

Intermediate between False Face Round and Feather Dance step, namely, two-step right, heel-bump right; two-step left, heel-bump left. Men only.

Women's Feather Dance step:

A sideward glide to the right, with parallel twisting of the feet: raise heels, swivel both to the right; raise toes, swivel both to the right, with knee flection on each placement of heels or toes.

Women's Shuffle or ęskänye step:

A sideward saw-foot twist. Pull right heel to right in an arc, shuffling left heel to right; pull right toes forward and right in an arc, shuffling left toes to right. Knee flection with every foot twist. Also in Chicken and Striking-the-stick.

Jump-kick (fig. 22):

Hop on right foot raising left knee, then kick forward, timed with instrument as step (raise knee), hop (kick). By men and women in False Face pairing and some improvisations during stomp rounds. A male variant—jump on both feet, hop and kick; reverse. In False Face and War Dance solos.

Crouching Hop:

In low squat with deeply flexed knees, hop sideward or forward, slightly straightening knees with each elevation. Men in Eagle Dance.

These step types could be furthermore grouped as follows:

(A) *Walk* (1).
(B) *Stomp*, side and forward (2 and 3).
(C) *Double thump*, including step-pat, False Face round, Feather and Drum dance steps (4–6).
(D) *Twisting steps*, Women's Feather and Shuffle steps, Fish type (8–10).
(E) *Hop-kicks*, False Face, War, Eagle dance (11 and 12).

BODY ACTION

The torso generally held erect, tilted very slightly forward, spine centered above flexible knees. In stomp type right shoulder tilted forward down with each step. In women's steps torso and shoulders

level. In False Face and somewhat less so in War Dance, torso stooped or swayed from side to side. Knees raised high only in Feather, Drum, and solos of men. Few gestures—women's arm swings and wrist twists, improvised war-type gestures in Feather and War dances, shown on stick figures. Angular gesticulation of False Faces. Special motions—False Face roll and crawl, Eagle dance deep lunge with extended arms. Turn out in False Face jumps and at times in Eagle hop only exceptions to consistent forward position of knees. (Fig. 19, p. 97.)

Focus.—The steps are adapted to the bodily direction, to preserve the counterclockwise direction. Or perhaps the adjustment is reversed. Consequently the sideward steps are most highly focused on the center of the ellipse, that is, side stomp and women's steps, but all stomp types relate to the center by virtue of their shoulder action. The gyrations and pivots of expert ɛskänye and male Feather dancers temporarily break this focus but reestablish it on return to the fundamental step.

Distribution.—The ground plans have been arranged in such a way that all rounds on pages 90–92 represent stomp-type choreography. This constitutes a large and homogeneous group from the simple medicine rites to the more elaborate social dances. The Fish type is even more homogeneous, belonging exclusively to the social category. Some steps reach over into other types, thus ɛskänye threads through much of Iroquois ceremonialism, recurring in Drum, False Face Round, Striking-the-stick and, if desired, in Fish Dance. Again, Fish step is introduced whenever a fancy variant is desired. Again, several longer rituals combine a number of choreographic types, as the False Face succession of Maskers, Pairing, Round, and Husk Faces. It is noteworthy that the most elaborate and individualistic gestures belong to the war dance type, never to women. This includes Eagle Dance but not Striking-the-stick. The connection between the ground plans and the steps is clearly indicated on the figures by the samples of dance script written into each diagram, along with the instrumental beat.

RELATIONSHIP OF ACTION TO MUSIC

As the steps follow the instrumental beat, it is sufficient to limit the musical representation to this item in the diagrams. In addition, the fundamental steps are included with the musical transcriptions when necessary. For instance, in Raccoon Dance there is no dancing during song 1. During song 2 the men stomp slowly, so their step is written along the corresponding musical phrase. During song 3 they continue stomping with crossover. During songs 4 and 5, women enter in couples, but stomping continues. In song 6, the regular Fish type step starts. The choreographic notes are held down to a minimum,

since the figures and verbal descriptions provide a complete picture. In ga'dášo·t the two kinds of stomp step are inserted at the proper places, above musical sections A and B. Robin Dance is choreographed in full, but even here repetitions are not written in full.

The choreographic symbols show the relationship of certain steps and formations to certain parts of each cycle, and furthermore, the synchronization of musical and dance sections when a change is customary. Most stomp dances, ęskänye and others, continue right to the end of each song, but men's Feather, and crossover dances require a different step with each musical section. The dancers are fully aware of these connections and never err in rhythm or pattern.

On the other hand, they never "interpret" musical quality or phrasing in the manner of modern creative dancers. The combination of movement and musical texture is always appropriate, for instance, to the expression of ursine clumsiness or birdlike pertness. This is due to the fitness of traditional forms.

Each dance type traditionally adheres to or departs from musical forms, sections, and rhythmic units. In crossover types, the incipience of the main step and the action of crossing synchronize, that is, the first notes of each section prompt the dancers to the prescribed pattern. In stomp dances that involve a change, like ga'dáš·ot or Robin, the first notes of each section likewise call forth the proper change of step. But in continuous stomps, as in Bear and in the beginning of all stomp dances and particularly in Feather and Drum dances, participants commence the dance activity in succession. After the interim of walk-around, the first notes of a new song galvanize the dance leader into action, the next few notes inspire the second and then the third, and so on to the end of the line, like dominoes in a string that collapse in quick succession after the first one is knocked over. During a short song, it may happen that the children at the end of a long line may have time for only a few steps. In figure 16 this process is indicated in simplified form by indication of three groups—leaders, older men, and women—entering at *a*, *b*, and *c* as marked in song 7. The vertical step pulsation is, however, perfectly synchronized.

Step combinations may follow musical rhythms, as in Robin 2, where stomps correspond to musical accents. More commonly, there is no intentional conformity to musical rhythm but rather counterpoint, accidental or conscious. Thus in Robin 3 and 5, fast two-steps overlap figures of eighth notes and may even coincide with musical rests.

By these time-honored customary patterns and by permissible individual deviations, both music and dance achieve variety within unity.

FUNCTION AND FORM

The analyses have concentrated on the purely formal or artistic aspects of the songs and dances. These eloquent forms were not invented for esthetic gratification, but arose out of a practical need. Their expressiveness is a means to an end, though this end may have been modified in recent centuries. Bear rituals imitate the bear to induce his good will—the more perfect the imitation, the more complete the good will. Without a doubt every element contributes to this functional efficacy, though at the present time the writer has not been able to fathom the precise magical connotations of tonality, rhythm, and geometry.

In more general terms, we may be able to establish a relationship between ritual function and formal development. The comparative tabulation of dance function and choreography corroborates the impression of the musical tabulations, namely, that contemporary religious concepts confuse rather than clarify attempts at synthesis, or some order of development. The rites paramount in the modern Iroquois mind, those to the Creator, obviously belong to a more developed stage than do the Medicine rites. On the other hand, the arrangement of the choreographic figures shows a consecutive sequence from the simple to the complex. With complexity as our criterion, we have rearranged the rituals. The resultant order is not exactly the same for the music as for ground plans, nor for ground plans as for steps. Quavering, with its complex melodies, uses simple choreography. Shaking-a-bush, with its complex ground plan, employs a simple step. Nonetheless, the various artistic manifestations show similar trends, corresponding, on the whole, to the order of the diagrams of ground plans. They can be tentatively grouped as follows, in order of complexity.

CHOREOGRAPHIC AND MUSICAL GROUPING

(1) Men's shamanistic medicine societies—False Face, yeidos. Tertial, monotone.

(2) Women's old style dances—Dark Dance, Old ęskänye, choreographically Quavering and Changing-a-rib. Secundal.

(3) Animal cures—Bear, Buffalo, Robin, also Shake-the-pumpkin. Feature: monotone antiphony. Round, stomp.

(4) Agricultural dances, secundal and tertial (tǫwisas), tertial (Corn, ga'dášo·t). Feature: melodic antiphony. Choreographically Hand-in-hand.

(5) Animal mating and other coupling dances—Fish type. Tertial. Feature: crossover with set musical pattern. Also double round. Duck dance.

(6) War cycle, Eagle and Striking-the-stick. Secundal and tertial. Feature: crossovers.

(7) War cycle, Feather and Drum dances. Eclectic. Varying and composite scales. Simple choreography, elaborate gestures.

(8) Women's dances, Quavering, Changing-a-rib, ęskänyegowa, Hand-in-hand, 'ohgíwe?. Tertial and quartal. Feature: reciprocal texts between sexes.

(9) Modern songs. Traditional (individual, adonwe, new ęskänye). Not traditional (Scalp). Quartal or diatonic.

(10) False Face, Husk Face, and War Dance in a class by themselves by virtue of individualistic choreography, the first two with archaic songs, the last with songs fitting into category 7.

(11) The double rounds, Pigeon and Shaking-a-bush. Composite scales.

The first four categories, all ritualistic, belong to the stomp type, ęskänye excepted. The War Dance cycles are in the middle of the alinement. Complex social dances are at the end. The homogeneous categories are predominantly tertial. Women's dances consistently belong to secundal or quartal types (new songs excepted), and suggest a separate, parallel line of growth.

TIME DIMENSION

The criterion of relative complexity, which produced the tentative alinement of functions and forms, may provide a clue for relative chronology. Shamanism is generally regarded as the most ancient form of ritualism. In the case of the Iroquois, Fenton corroborates my suggestion that False Face and yeidos rites testify to untold antiquity in their dance and songs. Then we have on our list a succession of animal and agricultural dances, some of them secundal and some tertial. The majority are tertial, Bear and Buffalo are only in part. Women's dances, as previously stated, seem to follow a parallel line of development, but from a secundal nucleus. Some of the couple dances, namely Fish type, testify to moderate antiquity by their musical style. They would, by their homogeneous nature, appear thoroughly Iroquoian. The fact of their present social function does not preclude a former purpose as animal mating dances, and they retain some of these possible ritual connotations.

A new style enters with agricultural forms, though they adhere to tertial and to stomp type. Antiphony and modulation enrich the melodies. These and the previous dances we venture to equate with the prehistoric era, dating to the acceptance of agriculture, and thus long before the formation of the League. This type has Southeastern affinities (Kurath, 1961).

The War Dance cycle, which introduces new elements, preeminently in choreography, can, in part at least and perhaps in full, be relegated to the period of expansion and conquest following the formation of the League. These forms would reach over into historical times, as instances of Great Plains influence.

Individual, new, and Scalp Dance songs belong to a very recent era, some of them short lived, others lasting for decades and spreading to other longhouses.

THE RELATION OF MUSICAL PATTERNS TO PRESENT RITUAL FUNCTIONS

The musical analysis has emphasized a varied distribution of formal elements through the ritual categories of the modern longhouse. Previous to this report, connections between the forms and functions consequently appeared obscure. However, at the present moment a hypothesis can be ventured, on the basis of several approaches, notably on the basis of repeated association or contrasts of certain cycles in pattern tabulations.

Feather Dance and False Face have shown affinities in many respects—tonality, tempo, rhythmic, metric, and structural irregularity. Add to this the common use of the turtle-shell rattle, though with a different beat, and the common choreographic feature of individualistic male gyration and gesticulation, though with a different step. (Women are unimportant in Feather Dance.) On the other hand, Feather and Drum Dance contrast in every musical aspect, including the instrument. To confuse the issue, the dance steps are similar.

Drum Dance shows musical relationship with the two women's rites, Quavering and Changing-a-rib, especially in the large range songs with descending sequence. Structural and tonal relationship with the War Dance type is evident, though the latter uses a faster tempo and crisper rhythms. Functionally distant War Dance and Old ęskänye, somewhat less women's Dark Dance, agree in all respects except the bolder intervals of War Dance and the faster tempo of ęskänye. The same instruments and the same women's step recur in all cycles mentioned in this paragraph. Again, to confuse the issue, the male War Dance step and female Dark Dance step are different; also, the Drum Dance step types constitute the choreography of the False Face Round.

Musical homogeneity groups together a number of cycles of the so-called stomp type, namely, Buffalo, Bear, Robin, and Corn Dance, despite their functional discrepancy. It also groups together all of the Fish Dance type, with a melodic contour resembling these stomp dances, but with a different tonality and faster tempo. Despite similar tempo and step, a different musical tradition must be assigned to the stomp type with monotone terminal antiphony, to the two dances with melodic antiphony, and to the stomps with elaborate large-scale melodies. All stomp dances may be related, but their melodies and functions display great variety.

Duck and Alligator Dances present another problem. Yeidos Medicine Rite and ohgiwe Death Feast also do not conform to any other types. The eclectic nature of the Drum Dance and False Face rite suggests growth through many periods of time.

PHYSIOLOGY AND PSYCHOLOGY OF PERFORMANCE

In each rite and dance the participants intend to and do achieve an objective, be it supernatural supplication or gratitude, tangible benefits of cure or good corn, or simple, pleasurable group activity. What does the music contribute to the efficacy of the performances, beyond an agreeable rhythmic background? Does it intensify the invocation and the sense of well-being? Do the observable motions and perceivable emotions of the dancers and singers aid in the consummation of the ritual?

The musical accompaniment motivates the tempo, dynamics, and patterns of the dance movements, including the activity of the singers, seated or stomping. A frenzied rattle-pounding incites the dancers to frenzied stamping and gyration. A monotonously repetitious chant focuses body and mind into a trancelike pulsation. Disjointed vocalization induces centrifugal activity. Increased speed and volume proportionately increase the efforts of the dancers. Feather Dance, False Face, Fish Dance, and New ęskänye share this element of frenzy. The distorted maskers and enthusiastic male Feather dancers exhibit the nearest approach to trance in the generally placid Iroquoian dance style. The pert jumps and hand circlings of the shuffling women carry the restrained feminine style to the limit of its capacity. In all three dances, the singers also exert themselves, shouting at the top of their lungs to drown out the rattles and foot-pounding.

The stately tempo of Drum Dance and its measured and orderly pattern of notes subdue the explosiveness while preserving the energy of the steps. This stateliness carries over into the rites for the Midpantheon, especially the formularized and impressive Eagle Dance. The monotone thanksgiving chant and the swaying Eagles represent the moments of most intense ritualistic concentration observed by the

writer (who has not seen yeidos). In War Dance the moderate drum beat and the driving melodic rhythms conflict: the effect on poorer dancers is a heavy thumping, but on good dancers who can carry a double speed, the effect is a virile rebound. The women's rites with similar song style were not observed. Possibly, the prolonged and sedative beat creates a similar hypnosis as in ohgiwe, where, however, instrumental and melodic syncopation release the imminent drag.

So far it is not clear in what way the effects of these dance songs aspire to the Creator and other supernaturals, or in what way War, Eagle, and Sun Dances produce cures. The observable effect is an excitement that may border on religious fervor, and in any event benefits the performers because of the rhythmic self-forgetfulness.

The rhythmic activity is likely to have a therapeutic effect and can contribute to the undeniable improvement and frequent healing of patients during the medicine rites. In particular, the moderate tempo of Buffalo and Bear Dances, the relaxed pulsation of their stomp step, their unhurried yet often incisive melodies with nuclear contours, all produce an easy animation. The structure of the rite helps to release the spasms of the sufferer, by opening with a slow subdued chant or chants, by speeding up into a steady even beat and (at Six Nations Onondaga) to a fast pulsating beat. The unison of group rhythm, intensified by passages of monotone antiphony, no doubt contributes. The mimetic activities provide amusement and thereby perhaps hasten the healing, but in themselves hardly imply therapy.

If the nature of the tempo and of the stomp step benefits the performers in these two rites, it should then have the same effect in other stomp dances. As a matter of fact, it does. Other, nonmedicinal stomps, as Corn and Robin Dances, sometimes do function as cures. Furthermore, even when a direct healing objective is lacking, the dancers emerge from an evening of social dances minus nervous tensions and plus exhilaration. Not all cycles have the same therapeutic effect. Some act hypnotically by their slow and wavering beat and melodies, as yeidos and ohgiwe; some achieve balance, that is, the stomp type; others produce frenzy. Depending on the kind of neurosis, the music subdues or exhilarates. It goes without saying that the music is reinforced by faith in the efficacy of the rites, and the placated spirits are entirely creatures of beliefs.

When it comes to the "social" dances, one need hardly argue about the inevitable enjoyment of rhythmic circling with friends. All three factors contribute to the pleasure—the metrically perfect beat relieved by a variety of melodic designs, the circle with its fluctuating patterns, and the communal spirit, most evident in the antiphonal responses uniting singers and dancers. Not all dances involve equal participa-

tion nor produce identical results. The moderate, relaxing Trotting Dance and its relatives, open and usually close an evening of social dances and are inserted between strenuous dances. They draw a large group into participation. Monotony is relieved not only by melodic syncopations but also by counterpoint of dance steps. The more vigorous Fish Dance type enlists a smaller group of participants than the stomp type.

Laughter plays an important and beneficial part in Iroquois dances. A few solemn moments, as the Drum Dance thanksgiving, are immune from a byplay of clowning, but the most exclusive medicine rites, as Dark Dance, release tension by outbursts of hilarity. In this, the songs play their share. The spectators laugh in response to False Face moans, to animal calls after Bear, Raccoon, Chicken Dances, and to whimsical Trotting Dance antiphony. However, in masked dances, Buffalo Dance and the like, how much of the humor is due to the melodic character, how much to the song rendering, and how much to mimetic clowning?

ECOLOGY AND MIME

The Iroquois give thanks to all living things. In the dances they do not portray the qualities of plants, but they often reflect the habits of animals.

MAMMALS

As already indicated in the dance descriptions, dancers suggest beasts by posture and gait, though not by gesture. They enact more symbolically other aspects of the animal's ways.

Buffalo:

The American bison (*Bison bison*) "once roamed central North America almost from the Atlantic Coast to the Pacific Coast in numbers estimated at 60,000,000" (Hall and Kelson, 1959, p. 1024). At one time, the Iroquois may have encountered these mammals in western New York. In 1671, Claude Allouez reported occasional "pisikiou" on the Fox and Wolf Rivers in Wisconsin, that is, in Meskwaki territory (Roe, 1951, pp. 8, 224–225). During the 18th century fair numbers congregated at the Kentucky Blue Licks and in the highlands of North and South Carolina (ibid., pp. 233, 253). They reached the Seneca at Licking Creek near the Allegheny River and possibly Buffalo Creek near Buffalo, N.Y., probably by a route south of Lake Erie, for they made rare appearances in Michigan or adjacent Ontario (ibid., pp. 228, 254). They were extinct in the East by 1810; survivors retreated west of the Mississippi River by 1832 (ibid., p. 226). Here a few Plains and Woodland buffalo survive.

634–599 O—64——6

This stolid, cloven-hoofed ruminant was impressive not only because of massed numbers, but also because of bulk. A bull might weigh 1,700 to 1,800 pounds and have a length of 10 feet; cows usually weighed only 800 pounds. Its bulk was visually increased by humped shoulders, shaggy beard and chest, in contrast with the short-haired rear half, spindly legs, and flimsy tail (Burgess, 1928 a, pp. 323–326). When aroused, the bull could be fierce and dangerous; he could charge with his strong curved horns or trample an adversary. A herd in panic or anger thundered and roared over the ground. When left alone, the buffalo would molest no one, but would wander in peaceful multitudes from pasture to pasture, munching at grass or licking salt clay when it was available.

In contrast with the Plains impersonation of milling herds (Catlin, 1841, vol. 1, pp. 86–87), the Woodland buffalo dancers line up in single file, facing center and clomping sideward slowly and heavily. This arrangement conforms to the Woodland round pattern, but it may also refer to the fact that western buffalo appeared in herds without orderly array, but eastern herds tramped to and from their watering places—river or creek—in single file on a well-beaten path.

The Seneca mime of today is not fearsome; employs no mask or face blackening.[21] The hunching, butting, and bellowing of "rival" bulls is intended for laughter. Hunting mime is absent. Veneration has become symbolic. The rite cures pathological shoulder hunching. Conductors give the patient salt clay or just salt, in token of the beast's fondness. The singers address him as *wenisa*, meaning "fierce one" in the Meskwaki tongue; sometimes they mention the spirit buffalo, underworld monster, *dyonyosquat*.

Bear:

The Iroquois Bear Dance forms part of a widespread cult (Hallowell, 1926). The enactment refers to *Ursus americanus americanus*, the American and in particular the Woodland Black Bear, which is found throughout Eastern North America (for specific range, see Hall and Kelson, 1959, pp. 866–867). This creature stands 3 feet high when on all fours, and is 6 feet long. His physical appearance and habits could inspire awe and at the same time suggest human attributes. Among the quasi-human qualities are his frequently upright posture, his walk on full foot with five toes, his lack of a tail, and functional manipulation of forepaws (Burgess, 1928 a, pp. 280–289). His waddling gait can accelerate to a run.

The Iroquois have recognized the humorous as well as the formidable traits of the bear. They imitate his uncouth, relaxed waddle, his

[21] Disguise by face blackening is still practiced by the Meskwaki of Iowa and the New Mexico Pueblo Indians. The latter also wear a horned headgear similar to the costume of 19th-century Mandans and other Plains tribes. (See Maximilian, 1906, p. 79, pl. 51; Catlin, 1841, vol. 1, pp. 186–187.)

grumpy growl, and his playfulness especially when young. The Iroquois pair up and kick like dancing bears. But, also, they make a communion offering when they "strip the bushes" and partake of nuts and berry juice. They often see live bears, and can thus better imitate them; on Allegany Seneca Reservation and in the nearby State Park, bruins visit camps and dumps as nightly scavengers, and occasionally raid Indian pigpens. Though protected by law, they are man-shy. However, the rite addresses the Great Spirit Bear, who brings on and can cure illness.

BIRDS

Dances for creatures of the air are even more stylized. Only the eagle mime prescribes imitative posture of body and arms.

Eagle:

Eagles (*Aquila*) live in seemingly permanent pairs in high places, nesting in cliffs and circling high above the clouds. They are powerful birds, 30 to 40 inches long, with a wing span 6 to 8 feet. When their sharp eyes see a reptile, fish, chicken, rabbit, or fawn below on the ground, these screaming robbers descend like thunderbolts. At the last moment they check their speed by spreading the broad wings and white, fan-shaped tail (Burgess, 1928 b, pp. 147–150). They commonly snatch their prey in a crouching position, grasping it with hooked claws. When feeding on the ground, they hop on both feet and peck with their hooked, yellow beak.

Seneca eagle dancers hover in two pairs, face-to-face, patterned by moiety (Fenton and Kurath, 1953, pp. 139–144). They utter a shrill cry before each song, lunge with extended arms, and hop with deeply flexed knees. They vie with each other in picking up coins or feathers with their teeth, or in nibbling at a cooked chicken placed on the floor as a symbolic offering. The performance of these four youths is distinctive, quite different from the collective rounds.

When the Seneca used to trap eagles for their feathers, they caught the Bald Eagle. It is doubtful that they ever saw the great Condor of California with its 10-foot wing span, though the Onondaga speak of their Condor Dance. The dance and its mythological allusions, however, are addressed to the supernatural eagles, the Iroquois Dew Eagle, corresponding to the Plains and West Coast Thunderbird. The eagle's dizzy hovering and lightning descent, indeed, suggest storm clouds, lightning, and thunder, and associate him with the Sun, patron of war (Blair, 1911, p. 178). In contest with the evil serpent, he is victorious. The Seneca Eagle rite, while it serves cure, is also connected with the dances of Sun and War. As a descendant of the Plains Calumet Dance, it is also symbolic of peace.

Duck:

Seneca dancers do not specify which of the many duck species they imitate. The Black Duck, Wood Duck, and the Mallard breed around the Great Lakes, and in October they fly south. The American Golden-eye even winters around the Great Lakes. However, the dance patterns seem to fit best the habits of the two river and pond species (Anatidae family): the beautifully feathered Mallard and the irridescent Wood Duck (Kortright, 1942, pp. 165, 149–157, 221–229, 266–267; Audubon and Grimson, 1950, p. 80).

Ducks are humorous birds, in their wobble on flat, webbed feet when on land; in the nervous jerks and bows of the courting, preening male; in the raucous "quack" of the female and the low, reedy "kwek-kwek" of the male. They are extremely agile and can rise vertically from the water with fully extended wings, pointing the wings downward when alighting on a pond. They are expert divers. The female Wood Ducks are adept at getting out of a tight spot. These females like to take the lead. In courtship they lead the male a merry chase; in approaching the nest in its tree cavity, they fly ahead of the males. Speed, quick wit, and hardiness in icy waters have kept up the numbers, despite traps, arrows, guns, and now the dwindling marshy habitat.

The dance mimes the humorous walk and call. It emphasizes the male-female relationship. Some of the patterns suggest a double meaning. The women, as they back away ahead of their male vis-a-vis, recall both the courtship chase and the typical flight pattern. When they squeeze under a series of arches formed by the men's upraised arms, they seem to dive under water and again emerge, or they successfully negotiate a trap. When at the end of the dance they are caught by the men's lowered arms, they may have arrived at the hidden nest, or they may be entangled in a trap after all. The terminal quacking mimics the plaintive call.

To make up for its lack of imposing qualities, the duck is distinguished for its culinary potentials. While all eagles are tough and adult swans are not palatable, all ducks provide succulent meals. In view of their usefulness and their abundance, they must have inspired a dance in many areas. Today the Great Lakes Algonquians perform dances for swans and geese, in double file, but they do not mime ducks. However, southern instances persevered until recently. Densmore (1947, p. 77) mentions Duck Dance in the Alabama repertoire, extinct by 1898; Speck (1911, p. 164) places it among the Creek and Yuchi dances of 1911. In melodic character the Seneca song bears most resemblance to a Choctaw tune which survived until about 1940 (Densmore, 1943, pp. 150–151). In fact, the Iroquois Duck Dance

song differs from the usual structure, for it is one continuous melody of three parts in rondo alternation.

Passenger Pigeon:

Another migratory but not aquatic bird was the passenger pigeon. The Seneca ascribe human qualities to pigeons, and easily transfer the actions into choreography. In this double-file round, Fenton (1955, p. 5) suggests that "the slow, wheeling, rotating sequence of the dance possibly resembles the passenger pigeon in flight, and the double column, which the dance sometimes assumes, represents the mass of the pigeons in migration."

The passenger pigeon's size of 15 to 17 inches in length was sufficient for a delicious morsel. This representative of the Columbidae was one of the most abundant birds on earth. Dense flocks of millions nested in the deciduous forests of the Eastern States and Canada during spring migrations (Audubon and Grimson, 1950, p. 199). The longhouses simultaneously celebrated the early harvest of maple sugar and of squabs. However, by 1880 the birds had succumbed one and all to the White man's guns. At Tonawanda longhouse Pigeon Dance still opens the Maple Festival. At other longhouses it remains as a social dance.

Robin:

The American Robin or robin redbreast (of the Turdidae family), though supposedly migratory, is bold and hardy, and sometimes winters in temperate zones during mild winters. Too small for food value, with an average 9-inch length, he is welcome as a jolly songbird and a destroyer of insect pests (Audubon and Grimson, 1950, p. 260). His quick motions and hop on two small feet are mimed in the dance. He does not fly in formation like the duck or passenger pigeon, and the dance is not in double file, but in a single file, sideward progression.

FISH

The Iroquois do not specify the species of *Pisces* in their Fish Dance, the way that Menomini and Winnebago refer to the sunfish and the Yuchi to the garfish. However, they claim that the ground plan refers to the passing and repassing of a fish couple during the mating season, and the step represents the flipping of the tail, the wavy progress of the fish.[22] The ordinary fish of the Great Lakes fresh waters is torpedo-shaped, with a fan-shaped tail as propeller and several sets of fins as rudders, one or two dorsal fins, two ventral fins, and a set by the jaws. These move like rudders as the fish glides

[22] Nonetheless, the same step reappears in the Raccoon Dance and other dances unrelated to fish.

through the water. The swimming action may be straight ahead or serpentine in playful progress or flirtation. A fish can also leap out of the water. At any event, he is slithery, and is appropriately portrayed by slithery motions. It is obvious, however, that the Seneca dancers do not have enough feet to represent all of the sets of fins, and do not invoke the aid of flipping hand motions, as do the Wisconsin Chippewa.

Though fishing has always been a major Iroquoian activity—more so than hunting—there is no record of an esoteric dance for the fish. It remains a Seneca diversion, though the Allegheny River residents catch many fish, raise little corn, and do less hunting.

FUNCTIONAL CHANGE

The seasonal distribution of food ceremonies and the numerous dances with animal and plant names would suggest an intimate connection with the environment and the food supply. It is true that the Iroquois knew the creatures in their choreographic roster, except for the alligator, whose dance is of very minor importance. The buffalo, bear, duck, pigeon, and fish provided food; furs and skins provided covering; feathers, ornaments; bear claws and teeth served as amulets. On the other hand, eagle and robin did not appear in the menu. And deer, which were extensively hunted as food, have a clan in their name but no dance, although Algonquians have retained a deer dance to this day. The transference of function from hunt to cure or sociability was natural after the extinction of the creature. The bear, however, was associated with shamanism and medicine rites long before shortages and game laws. For instance, in 1615, Champlain saw medicine dancers in bear skins (Kinietz, 1940, pp. 140–141). Similarly, the eagle's war associations were converted into beneficial channels with the obsolescence of the ancient war patterns and with the peaceful influence of Quakerism.

Plants have retained their economic functions to a greater degree than the animals. The summer food festivals actually coincide with the ripening of the berries and crops and are timed in accordance with their maturity. In contrast with the animal dances, the bean and corn dances show no mimetic tendencies. The Women Planters do not enact the words of the songs. Male and female participants in Corn Dance use no gestures comparable to those of the Cherokee (Speck and Broom, 1951, p. 77). When they wind in and out among the benches, they stylize geometrically the creeping of bean vines up cornstalks.

The Iroquois demonstrate a capacity for stylization, even abstraction, in their mime; they are preoccupied with geometric patterns rather than symbolic gestures. Though their ancestors evidently observed and choreographed animal ways at a time when they were

dependent on the creatures, they have adjusted to functional changes with increasing codification. In fact, they are capable of expressing homage in the spirit of Quaker Christianity, without visualization, in the words of the Drum Dance prayers. Here they give thanks to all creatures, culminating in thanks to the Creator (Fenton, 1948, Rec., pp. 7–10; Chafe, 1961). Thus they are fitting into the modern world and yet are remembering the bygone days of life in the forest.

ARTISTRY

Out of the bewildering variety of artistic forms, particularly of musical forms, a homogeneous character emerges. The very variety, while often perplexing, symbolizes a stylistic trait. Every generalization is confronted by an exception in the following summary.

FOCUS

Iroquois song and dance are preeminently focal. Most of the scales center on a focal note and its subsidiary helper, close at hand; the melodies waver up and down around the focal note, usually end on it and develop out of this center. This nuclear tendency extends to the thematic devices which produce expansion and rhythmic interaction. The average tempo proceeds at a comfortable gait. The rhythms are most commonly simple, calm, and symmetrical. There is certainly significance in the exceptional cases of diffuse, sequential, and erratic forms.

Similarly, the dances circulate steadily around a focal point, the body centers above the focal knees and pulsates on a fluctuating level, parallel to the ground, feet close together, heels pounding the foundation. A few typical steps thread through the moderate choreographic variations. As for the music, there are special reasons for uncentered, individualistic, and vertical dance forms, namely, exotic origins.

INTERACTION

Closely allied with this nuclear quality is the constant interaction between performers, between moieties, between officials, between opposite sexes; the collaboration between singing teams and dance partners, between dancers, conductors, and spectators, in antiphony or synchronization. The interaction grows out of segregation. At the beginning of each festival the men and women gather at their respective ends of the longhouse, and the moieties divide at right angles to the sexes. The singers and dancers pair up and intermingle according to specific precepts.

STRUCTURALISM

Likewise in conformity with tradition, each ceremony and each dance cycle has a clear structure and builds to a climax. Each song

is also skillfully constructed. The patterns vary from simple repetition to complex thematic juggling. The dances are well regulated in their development and in their relationship to the musical structure. They emphasize geometric floor plans, rather than steps or gestures.

TRADITION AND FLEXIBILITY

Within the traditional frame the musicians and dancers are allowed creative freedom. Traditional repertoires vary somewhat from longhouse to longhouse, from singer to singer. New types encourage original composition. Within the larger structure, the order and selection of songs also may vary. The dance performances provide a new experience on each ritual or social occasion, because of the improvisation and spontaneity.

Another aspect of flexibility has aided the adjustment to changing external conditions, the acceptance of other tribal dances, of modern paraphernalia, Christian concepts, and the change of functions to fit new ways of earning a living.

SOLEMNITY AND GAIETY

The ceremonies are essentially dignified occasions. They have solemn moments, as the central thanksgiving chants of the Drum Dance. Yet gaiety and joking are permissible, even traditional in the animal dances, and fun is one of the objectives of the social occasions. Clownery reaches its height in the awesome masked dances. It is most delicate in the women's dance. But informality and humorous excursions are kept within bounds. As one of his reforms, Handsome Lake prohibited excesses: drunkenness, ribaldry, and intimacy between the sexes (Deardorff, 1951). Hence, physical contact has been abolished in the Hand-in-hand Dance, and the momentary embrace and "swing" have been eliminated from the Alligator Dance at Coldspring longhouse. Entertainment is subservient to ritual purposes.

REALISM AND STYLIZATION

The animal dances show a flare for observation and realistic mime on the part of the Seneca, or rather of their ancestors. Today, the realism has become patterned, especially in bird dances. Dances for plants are entirely stylized; they consist of geometric designs instead of mime. The capacity for stylization goes along with the structuralism, and in performance it balances the talent for improvisation. Firm footing in reality, definite patterns, and creative leeway have contributed to the durability of Seneca ceremonialism.

APPENDIX

SINGERS AND THEIR LONGHOUSES AND DATES OF RECORDING

Tonawanda Seneca, N.Y. 1936, 1948
- Jesse Cornplanter
- Robert Shanks
- Edward Black

Allegany (Coldspring) Seneca, N.Y. 1933, 1941, 1948, 1951
- Chauncey Johnny John
- Richard Johnny John
- Albert Jones
- Edward Curry
- Jonas Snow
- Fannie Stevens
- Sadie Butler
- Lyn Dowdy
- Henry Redeye
- Sherman Redeye

Six Nations Reserve, Ontario 1941, 1945, 1950
- Onondaga
  - Joseph Logan
  - Simeon Gibson
- Cayuga
  - George and William Buck
  - Deskaheh (Alexander General)
  - Willie John

Onondaga Valley, N.Y. 1952
- Thomas Lewis
- Percy Smoke

NAMES OF DANCES AND RITES

Rituals Addressed to the Creator:
- Great Feather Dance ... 'ostó·wɛ'go·wa' [ʔostówæʔko:wa:h] [23]
- Thanksgiving or Drum Dance ... gané o'ǫ [konéoɔʔ]
- Individual Chants of Men ... adǫ·'wɛ' [ʔatɔ:wɛʔ]

Rituals addressed to the Midpantheon:
- Ashes Stirring or Dawn Song ... ganóiowi? [kanóeo:wi:?]
- Eagle Dance ... gane' gwá'e' [kané?kwæ:?e:?]
- Striking-the-stick or Sun Rite ... wai'ɛ'noɛ·' [wa?ɛ́nɔ'?e:?]
- War Dance or Thunder Rite ... wasa'· se' [wasa:se?]

[23] See Linguistic Note, p. XVI.

Shamanistic Cures:

False Face Company — šagodyowéhgo·wa hadjá ?dot 'a? [shakotyowéhko:wa: hatyá?totha?] and gagǫ́'sa [kakóhsa?]

Husk Faces or Bushy Heads — gadjí'sa? [kajíhsa?]

Medicine Company or Society of Shamans — yei?dos [yéi?to:s] or hadií ?dos [hatí:?to:s]

Buffalo Society Dance — degiyá' gǫ?óenǫ' [tekiyá?kɔ ?oɛnɔ?]

Bear Society Dance — nyagwai?oenǫ? [nyakwai? ?oɛnɔ?]

Women's Medicine Rites:

Dark Dance — deyódasǫdaigǫ [teyótahsɔtaikɔh]

Quavering — íyǫnda·tha? [yí:ɔta:?tha?]

Changing-a-rib — deswadenyǫ? [?otéswate:nyɔ?]

Feast for the Dead — 'ohgíwe? [?ohki:we:h]

Rituals addressed to the Food Spirits:

Women Planters — tǫwísas

Women's Shuffle Dance — ɛskänye' [?ɛ́:skæ:nye:?]

Corn Dance — onéǫnt? óenǫ' [?onɛ́ɔ? ?oɛnɔ?]

Hand-in-hand or Bean Dance — deyǫdanäsǫnta? [teyɔtɛnɛ́shɔtha?]

Trotting or Standing Quiver Dance — ga'dášo·t [ka?ta:syo:t]

Social Dances:

Shake-the-pumpkin — gashedondádǫ' [kashé?tɔta:?tɔh]

Garters Dance — dewatčihášiǫ? [tewatsihásyɔ?ɔ:?]

Pigeon or Dove Dance — djä'gowa? óenǫ' [jǽ:hko:wa:? ?oɛnɔ?]

Duck Dance — twɛn? óenǫ' [thwɛ:t ?oɛnɔ?]

Shaking-a-bush or Naked Dance — gasgoíǫdadǫ? [kaskoɛóta?tɔh]

Robin Dance — djǫwiyaík? óenǫ' [tyó:yaik ?oɛnɔ?]

Fish Dance — gɛdzóenǫ(ka) [kɛjɔ ?oɛnɔ?(kha:?)]

Raccoon or Coon Dance — djoegä?·óenǫ' [jo?æ:ka? ?oɛnɔ?]

Chicken Dance — dagäɛ? óenǫ' [takǽ:?ɛ:? ?oɛnɔ?]

Sharpen-a-stick — wai'ɛnotíyǫ' [wa?ɛnothi:yɔ?]

Choose-a-partner — deyǫndenyótgɛs [tyɔtatenyátkæ:s]

Miscellany:

Fishing Dance — 'oshé·wɛ? [?oshé:wɛ?]

Alligator Dance — deganodóntgeha' [teká?nɔ:tɔ:t]

Grinding-an-arrow — ganogɛ́yǫ' [ka?nokɛ:yɔ:?]

Knee-rattle Dance — gahsó'ɛ?

Devil Dance — djíhaya [jíhaya?]

Moccasin Game — dɛnǫ' dahgwa yɛndahgwa? [tɛ:nɔtahkwayɛ́tahkwa?]

Show Songs (Scalp Dance) — ganehǫ́

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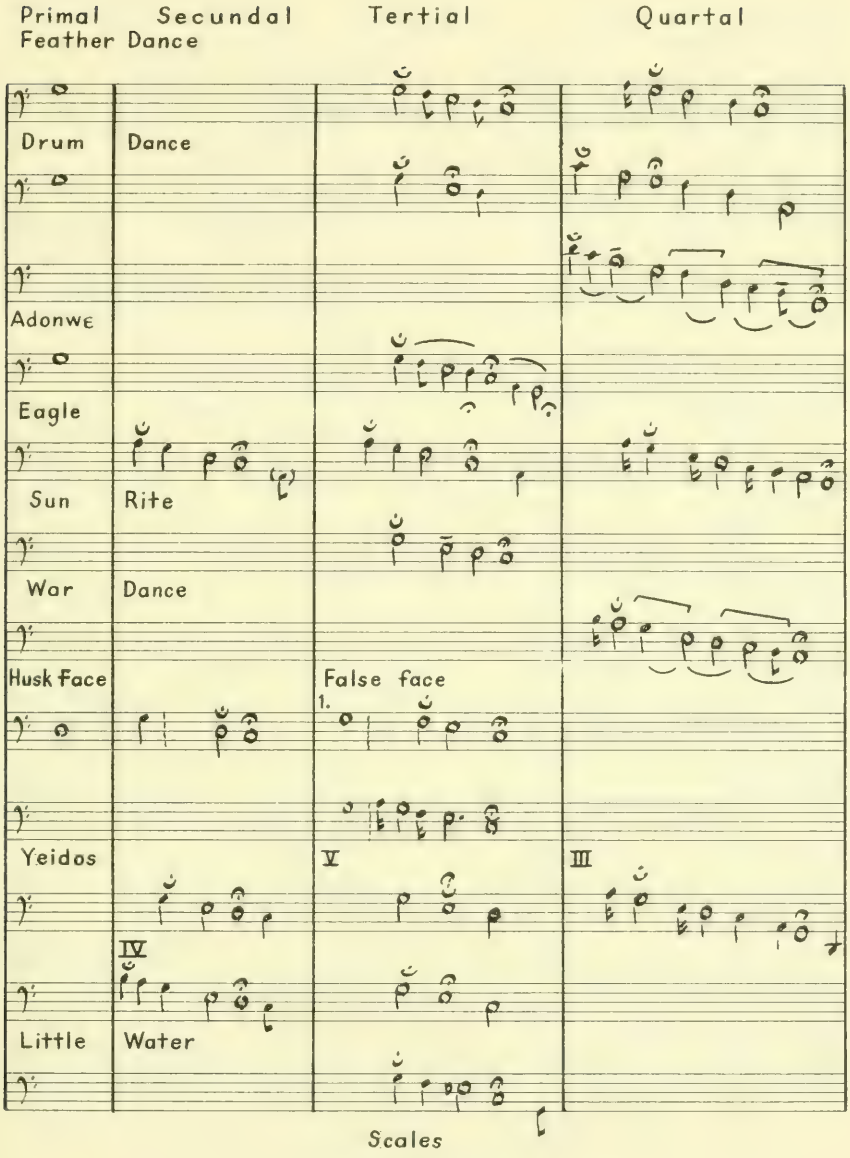
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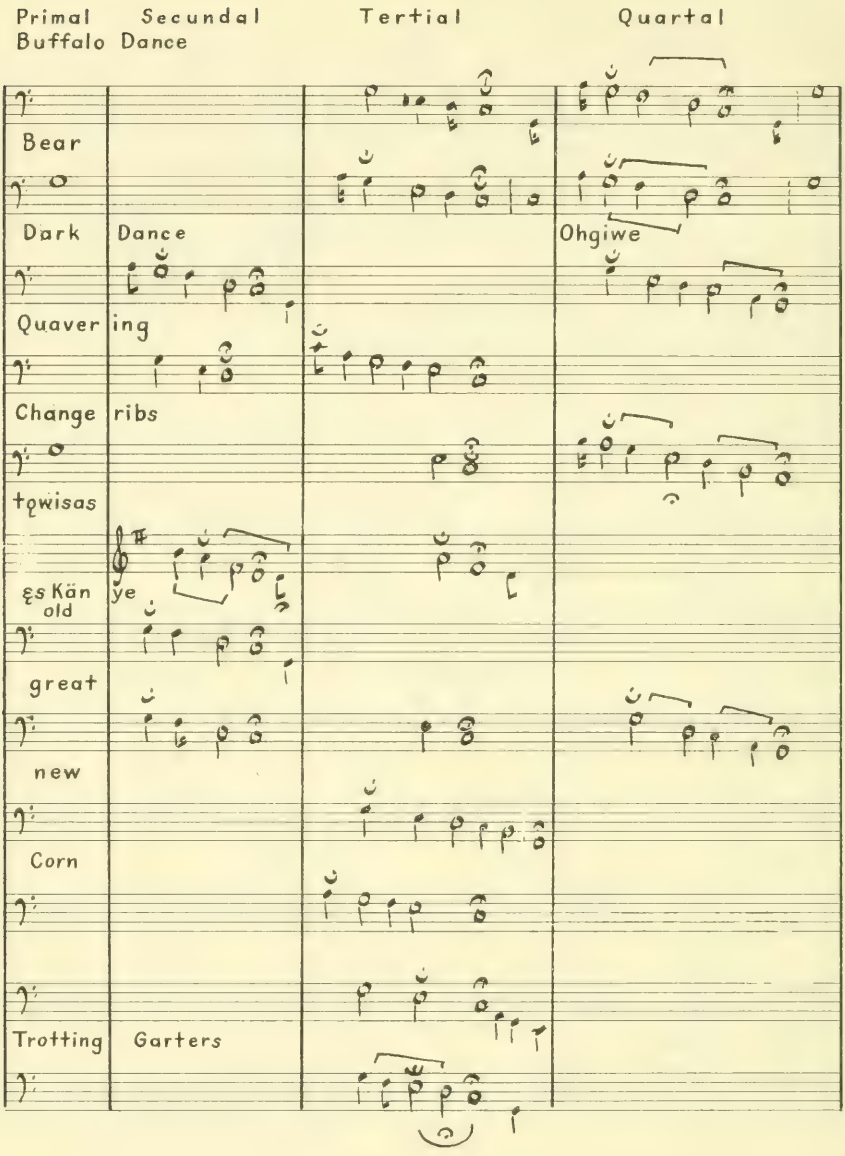
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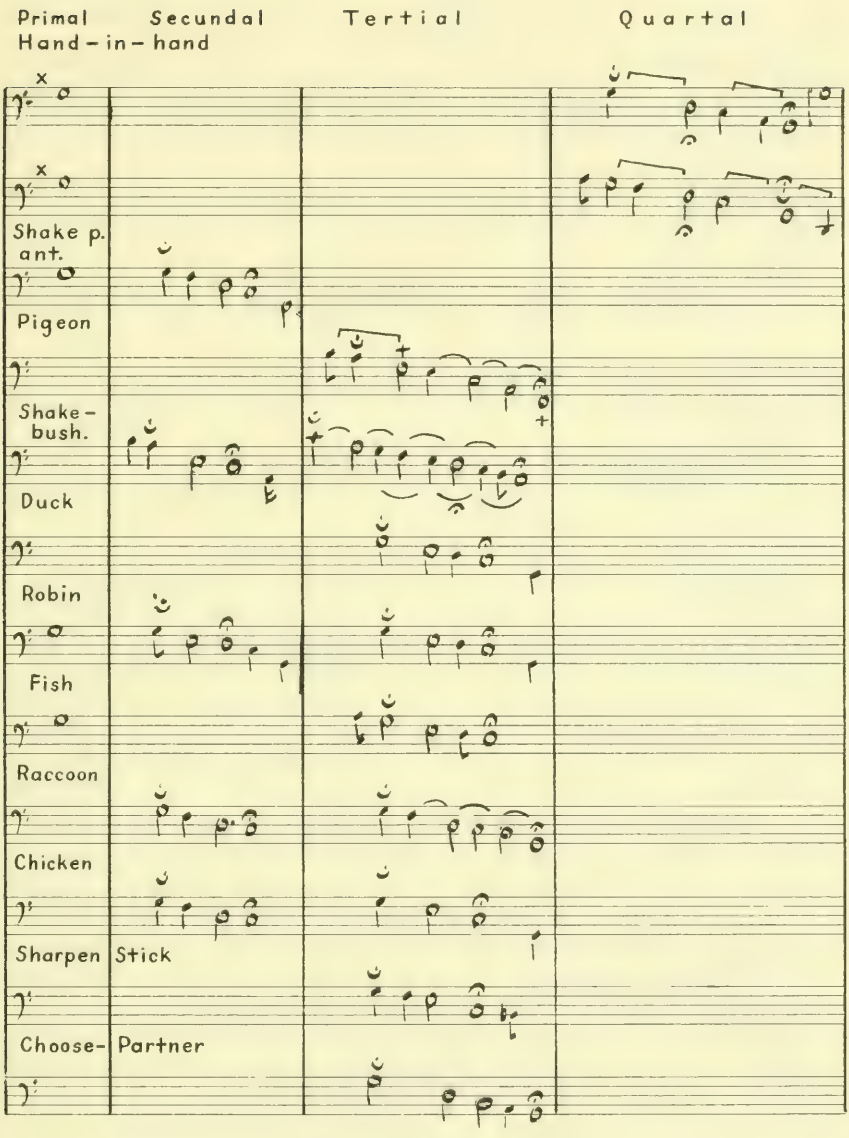
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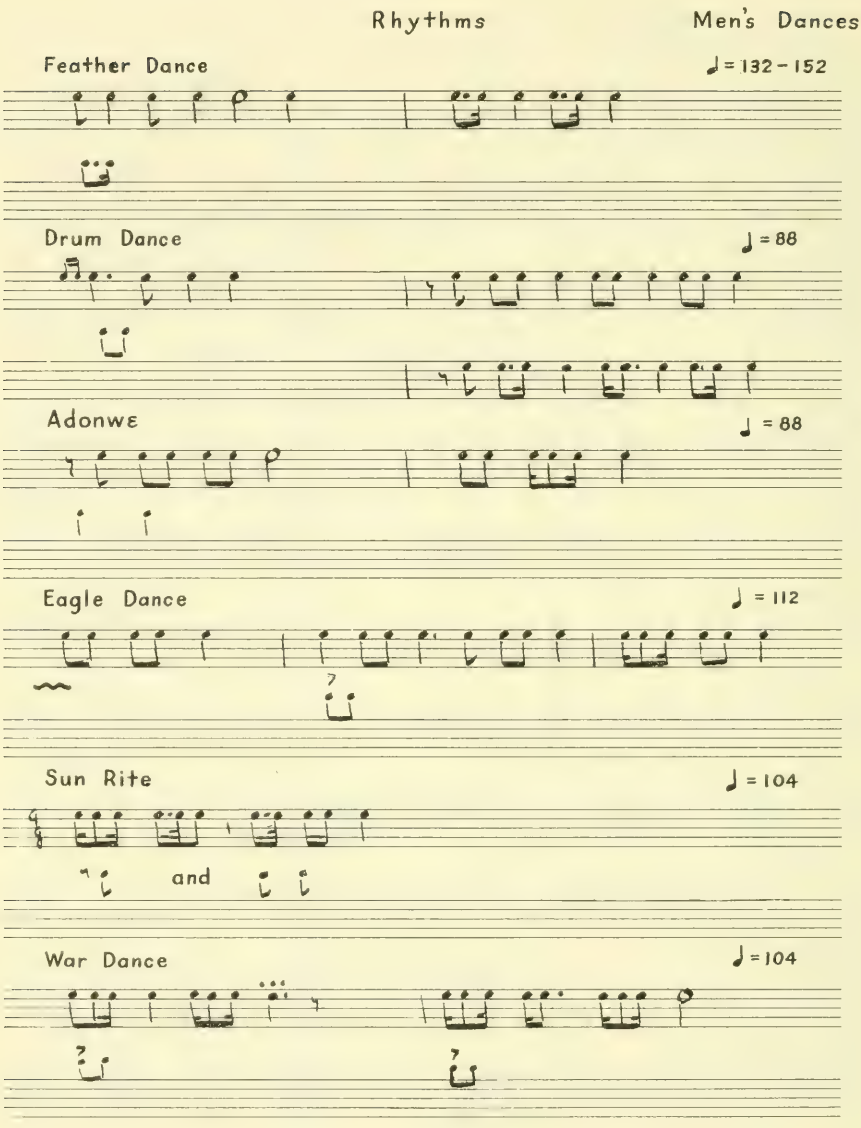
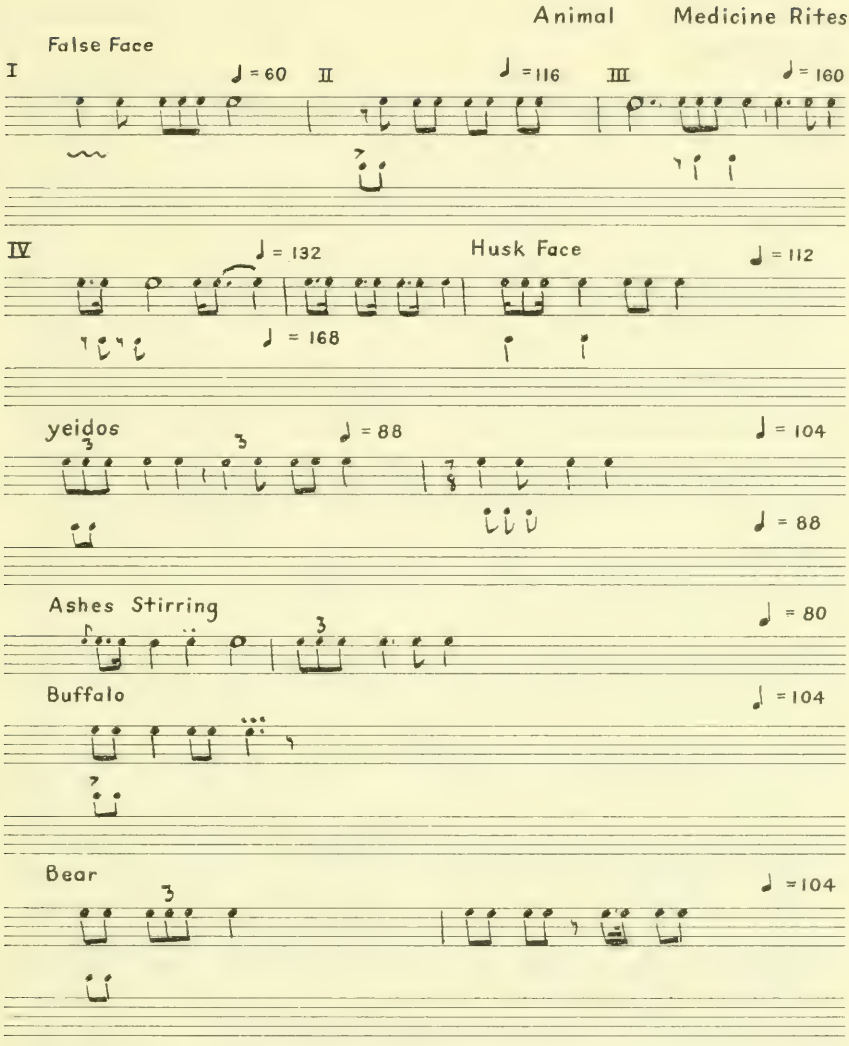


FIGURE 4.—Rhythmic figures.

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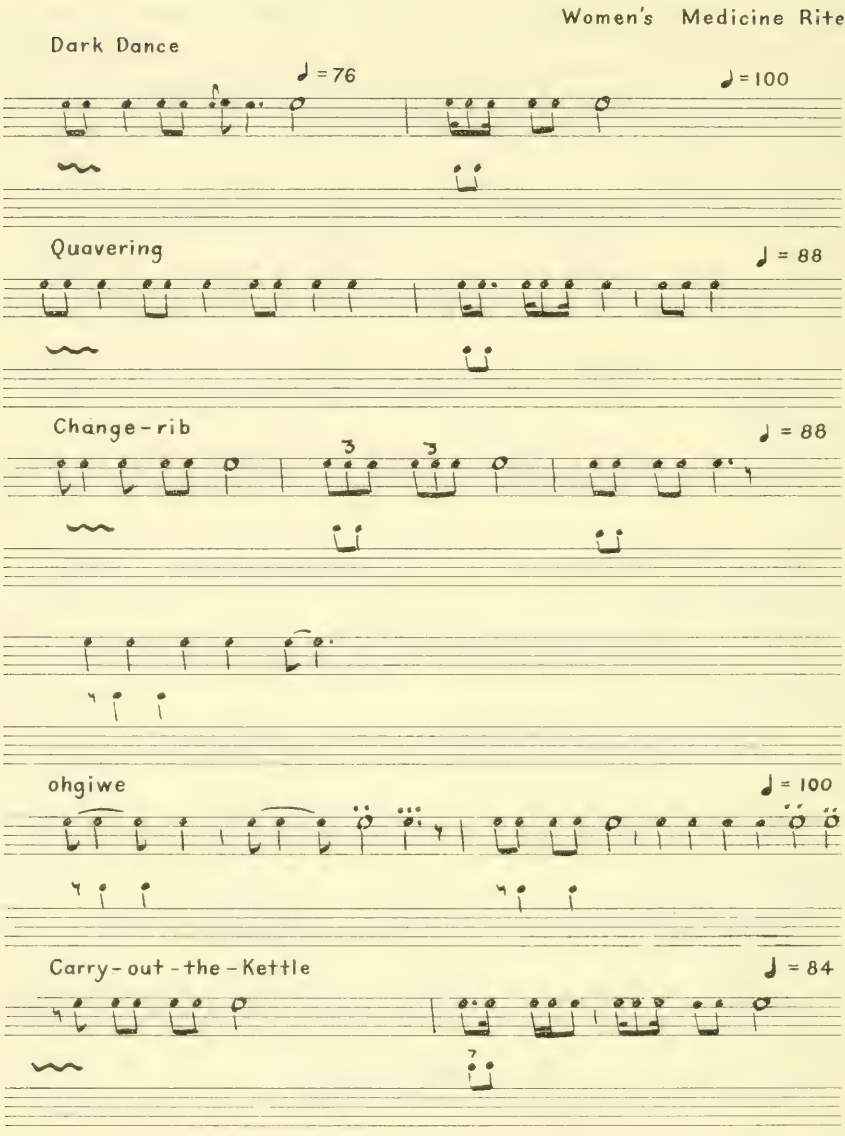
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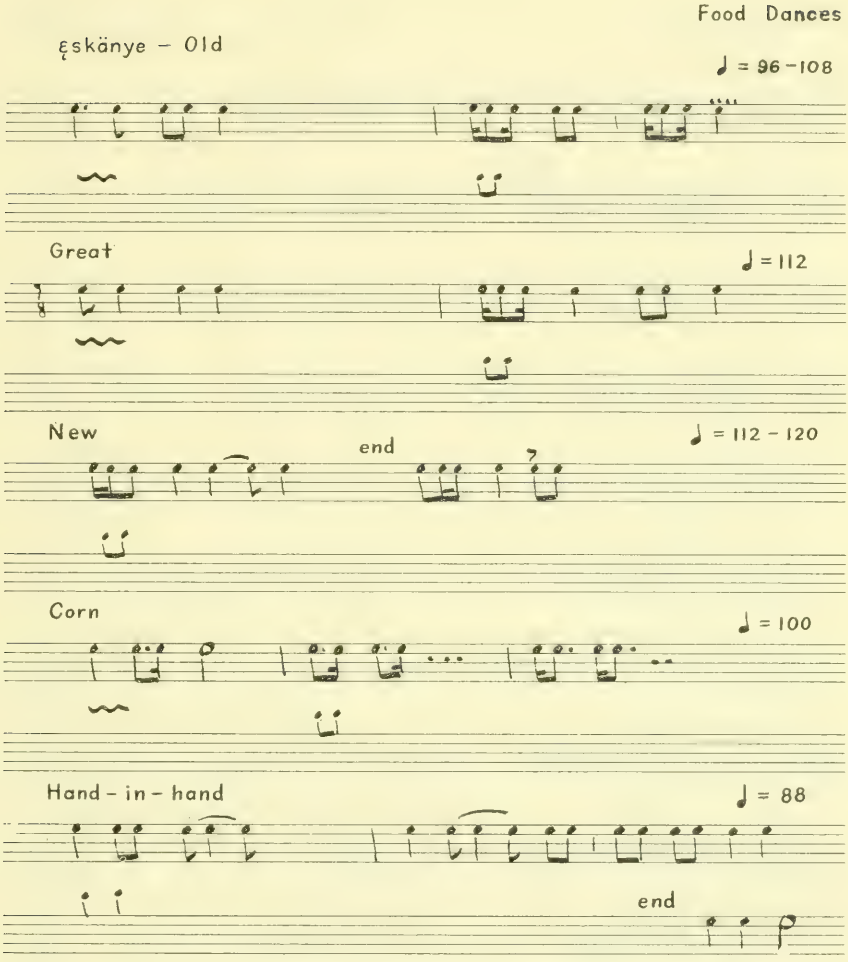
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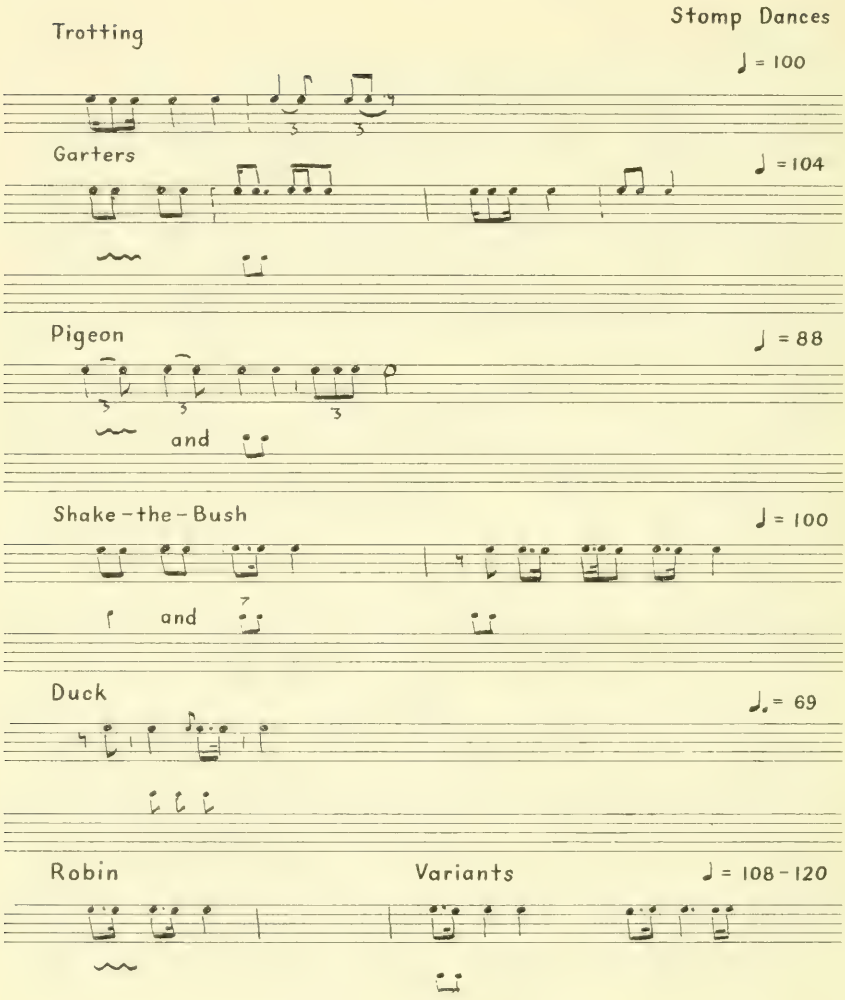
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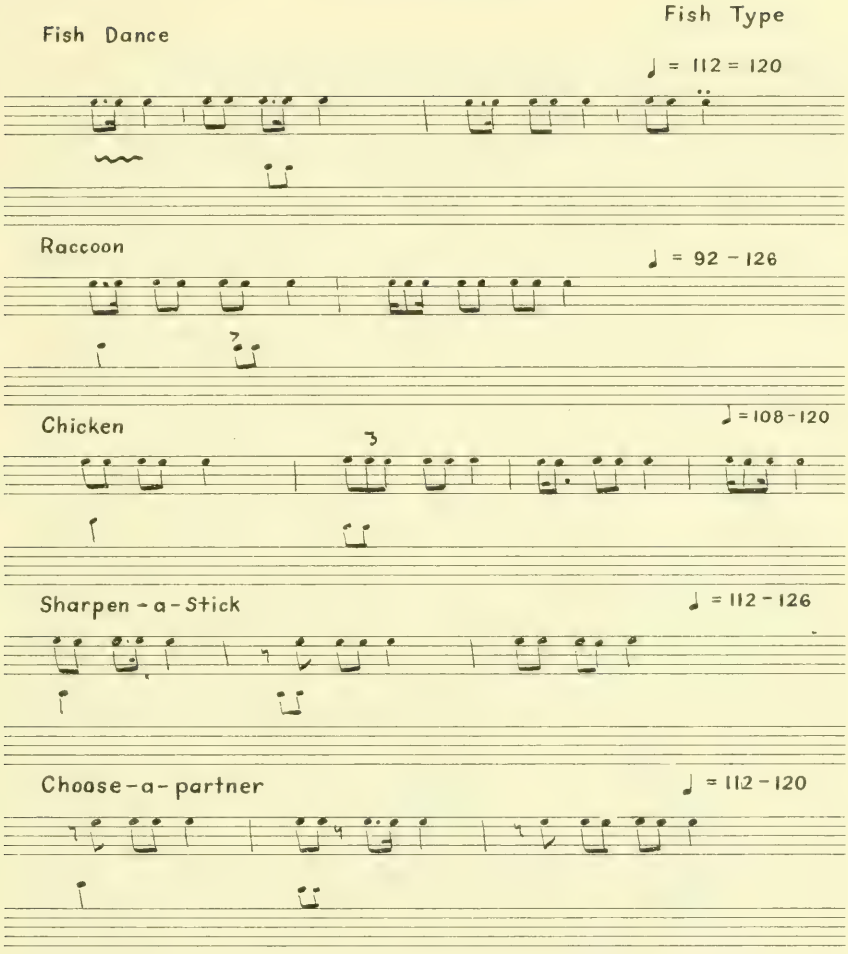
FIGURE 9.—Rhythmic figures.

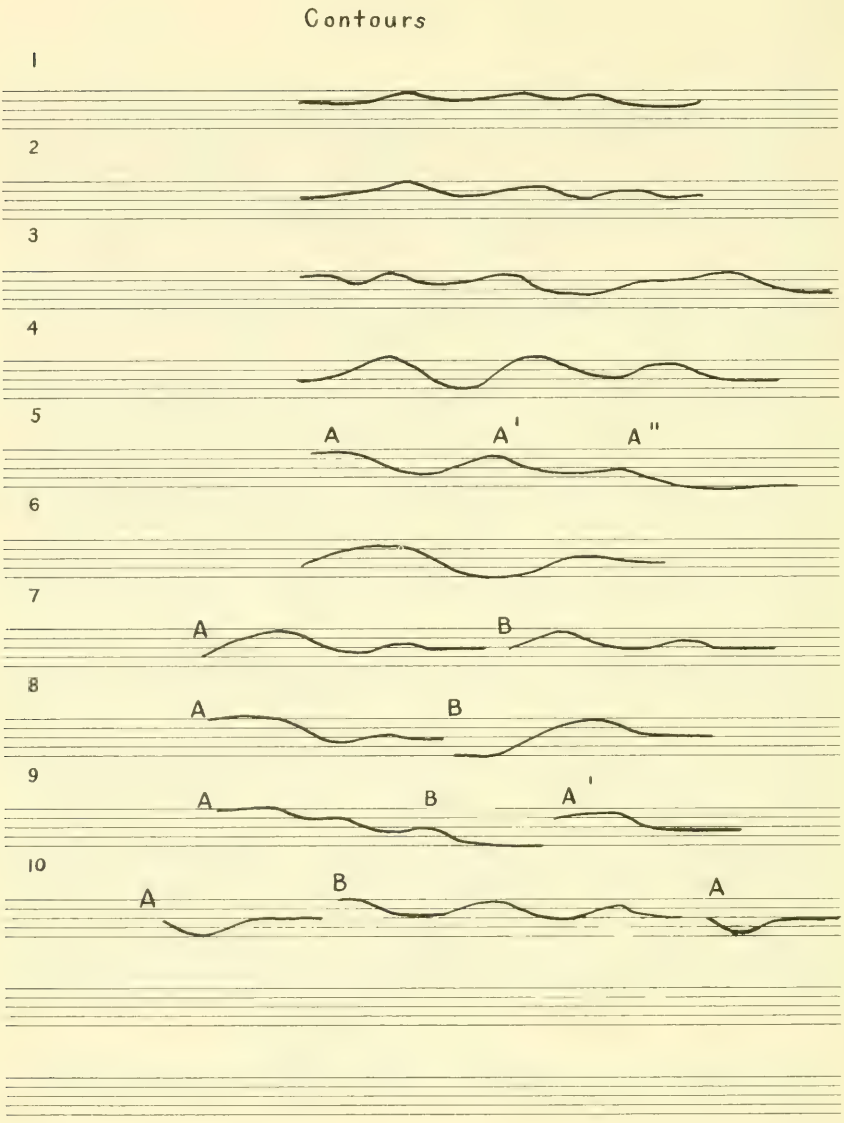

FIGURE 10.—Contours.
(For explanation, see pp. 44–45)

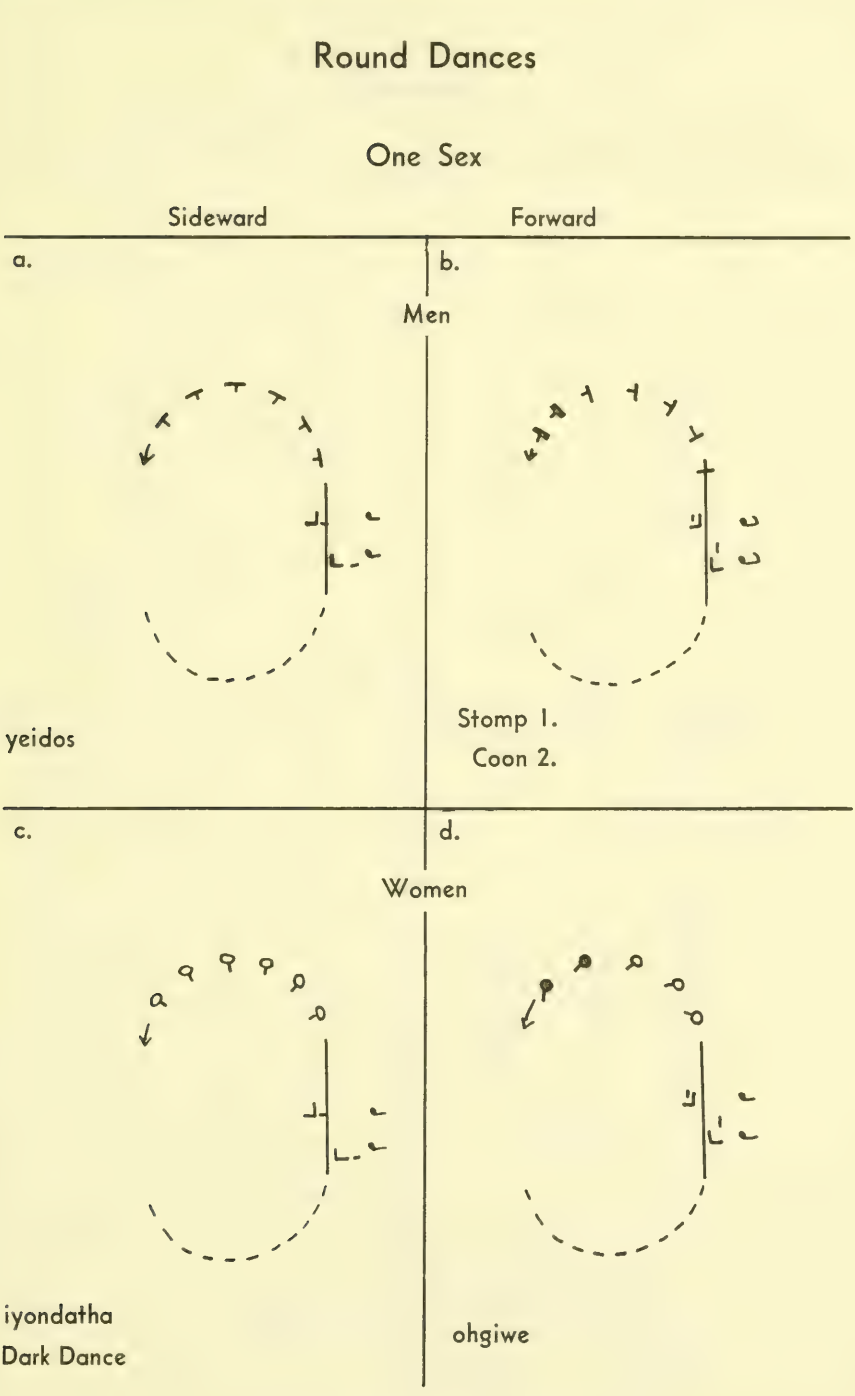

FIGURE 11.—Rounds: One sex.

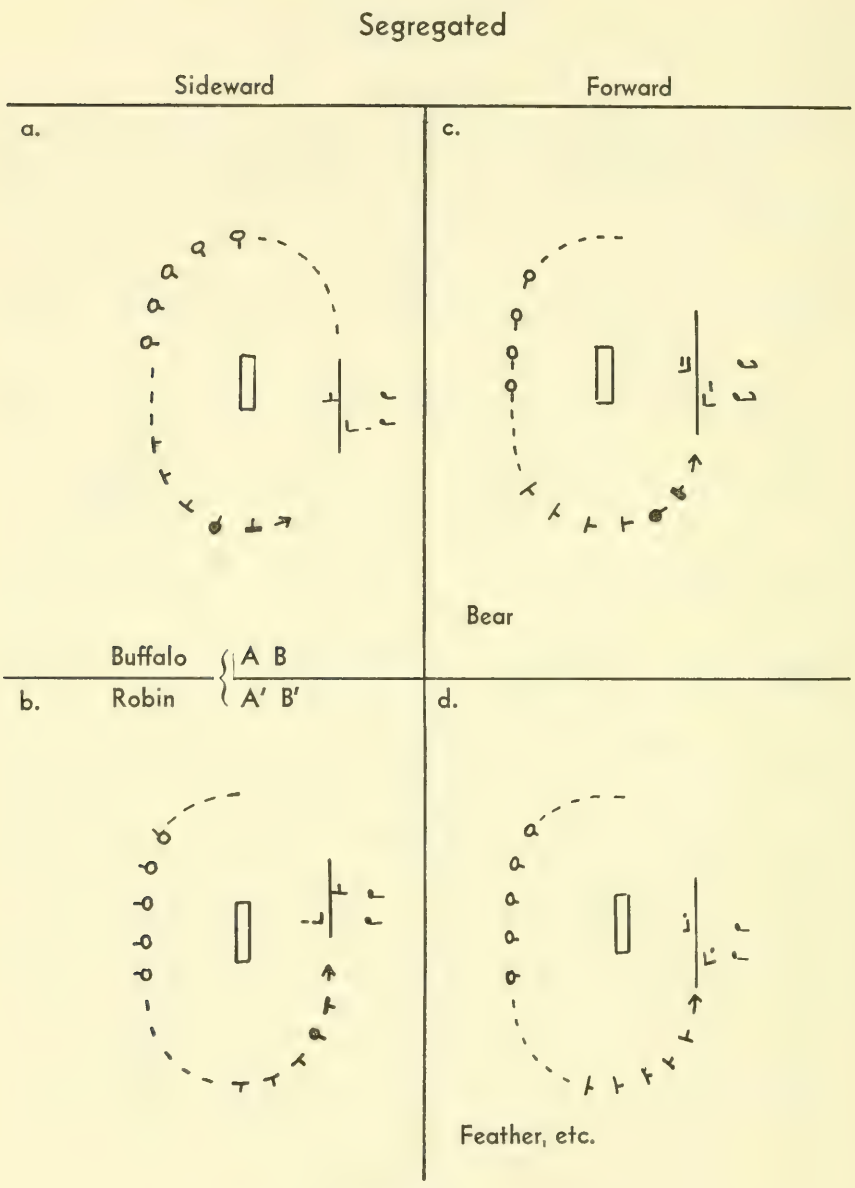

FIGURE 12.—Rounds: Sexes segregated.

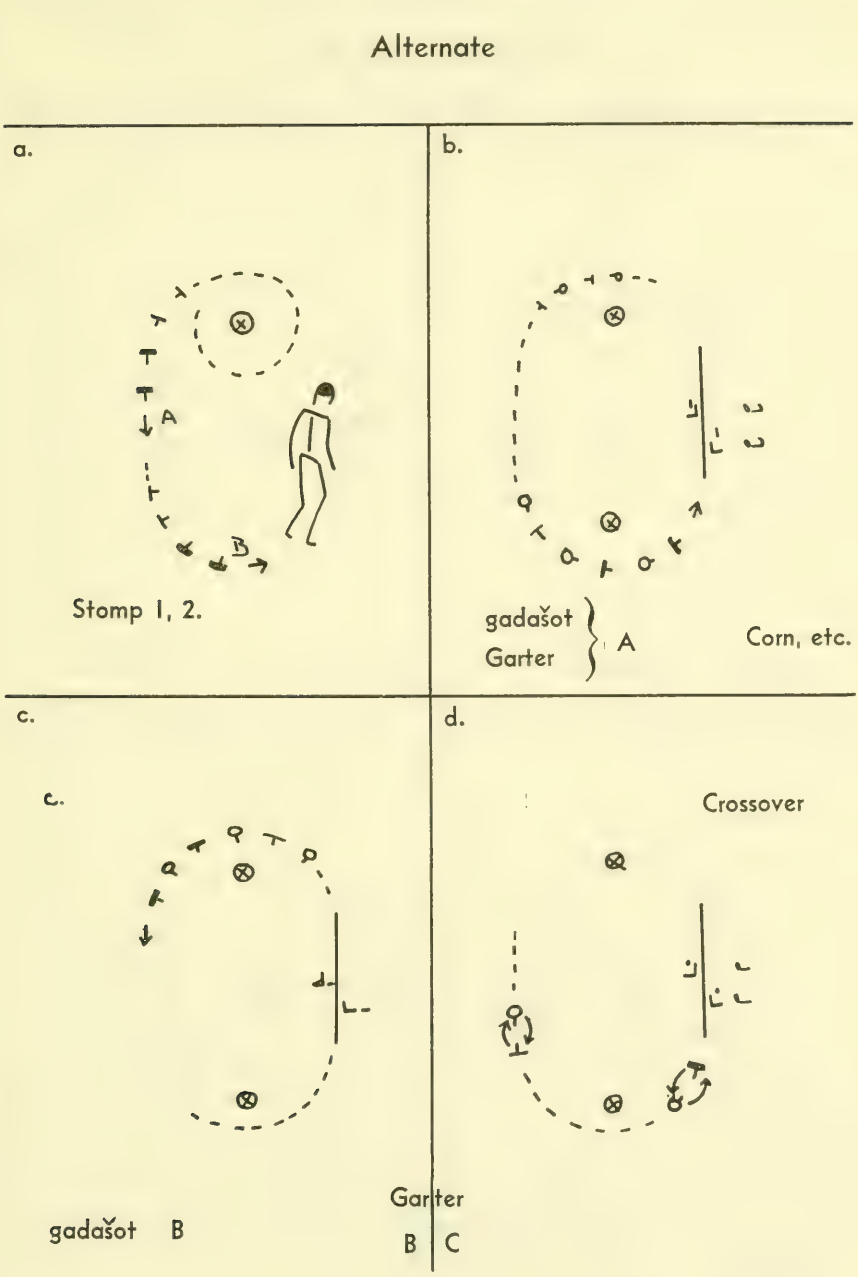

FIGURE 13.—Rounds: Sexes alternate.

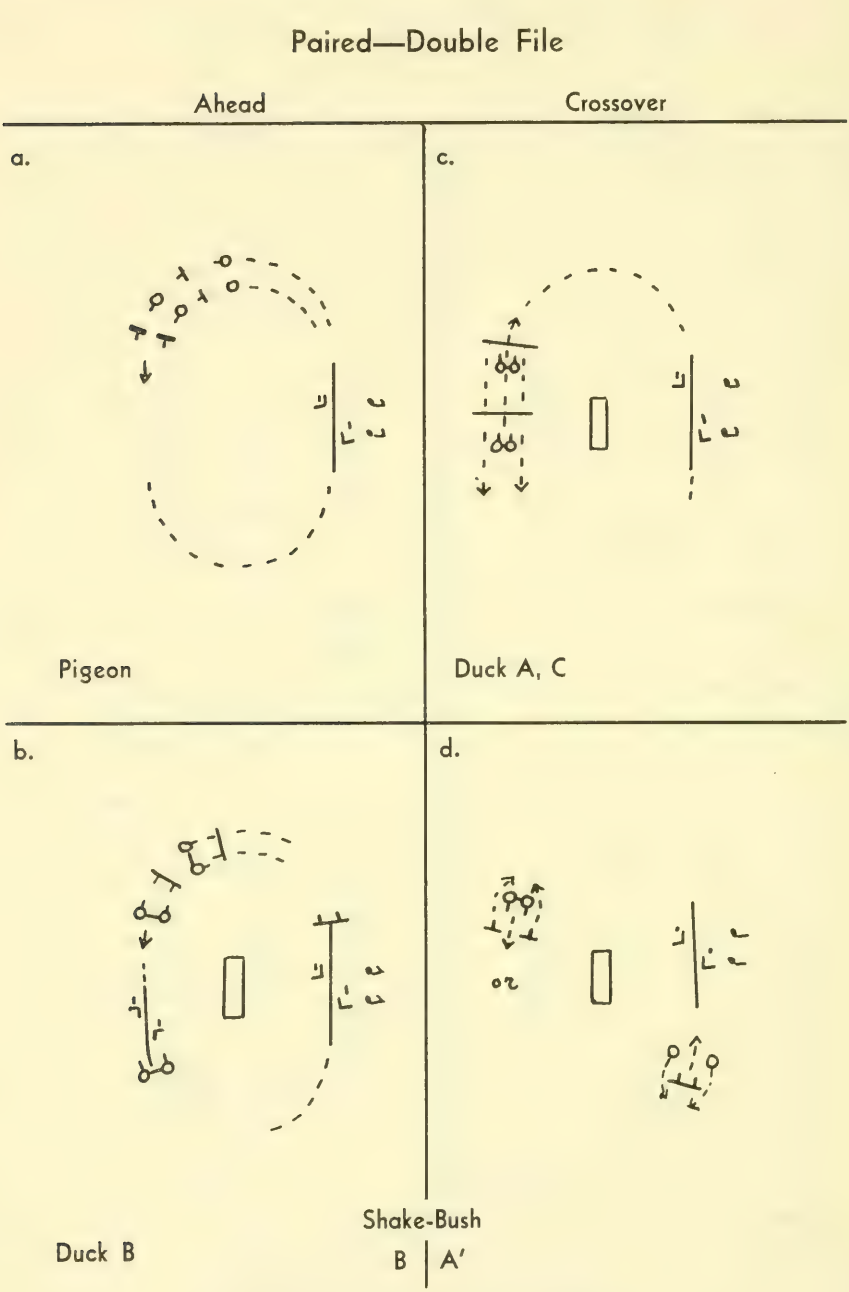

FIGURE 14.—Rounds: Paired, double file.

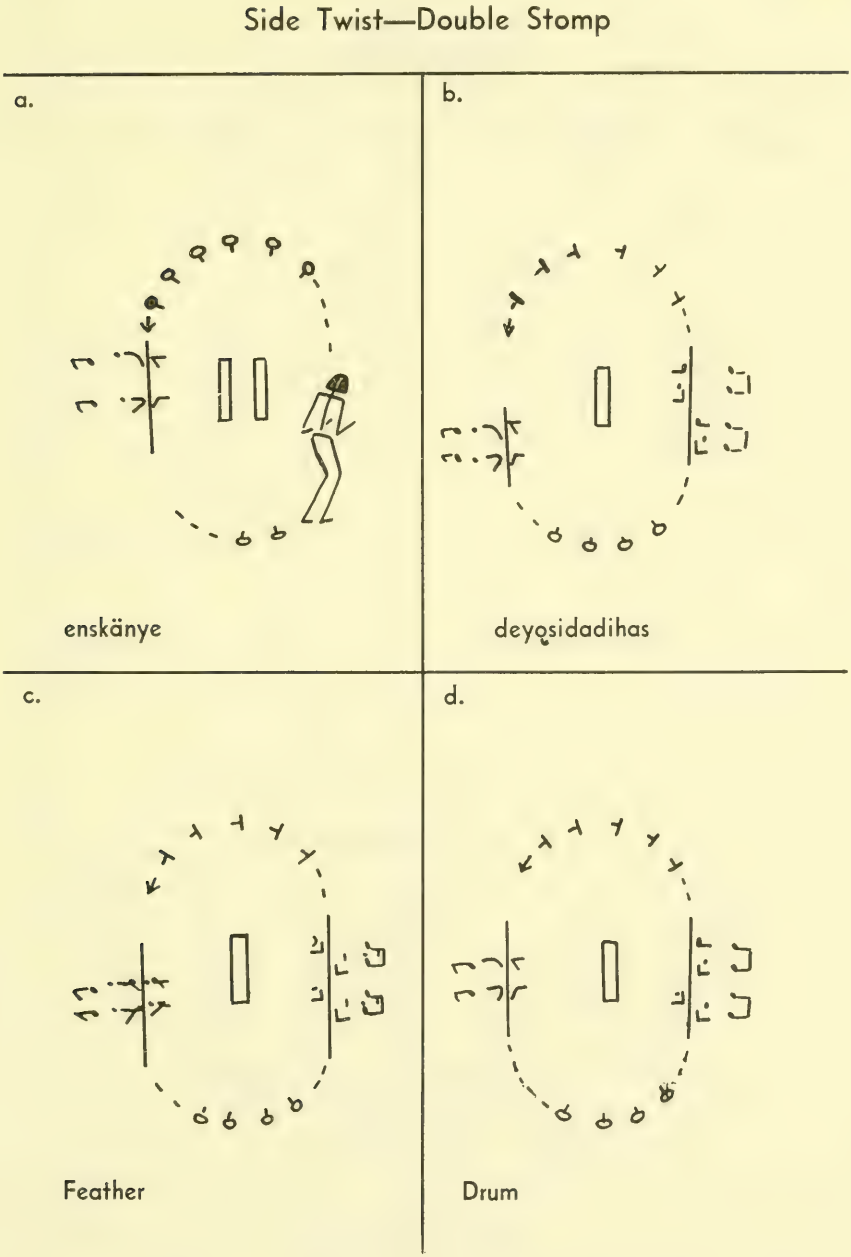

FIGURE 15.—Rounds: Side twist, double stomp type.

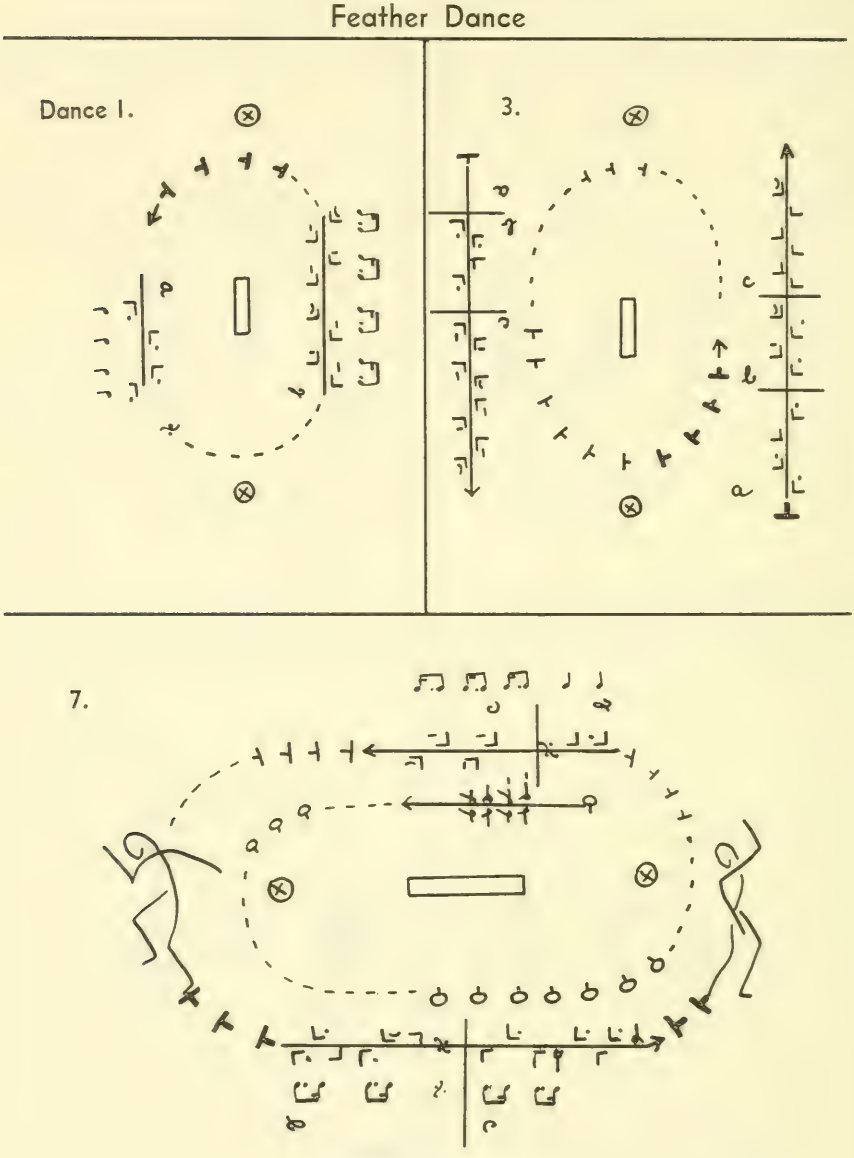

FIGURE 16.—Feather dance.

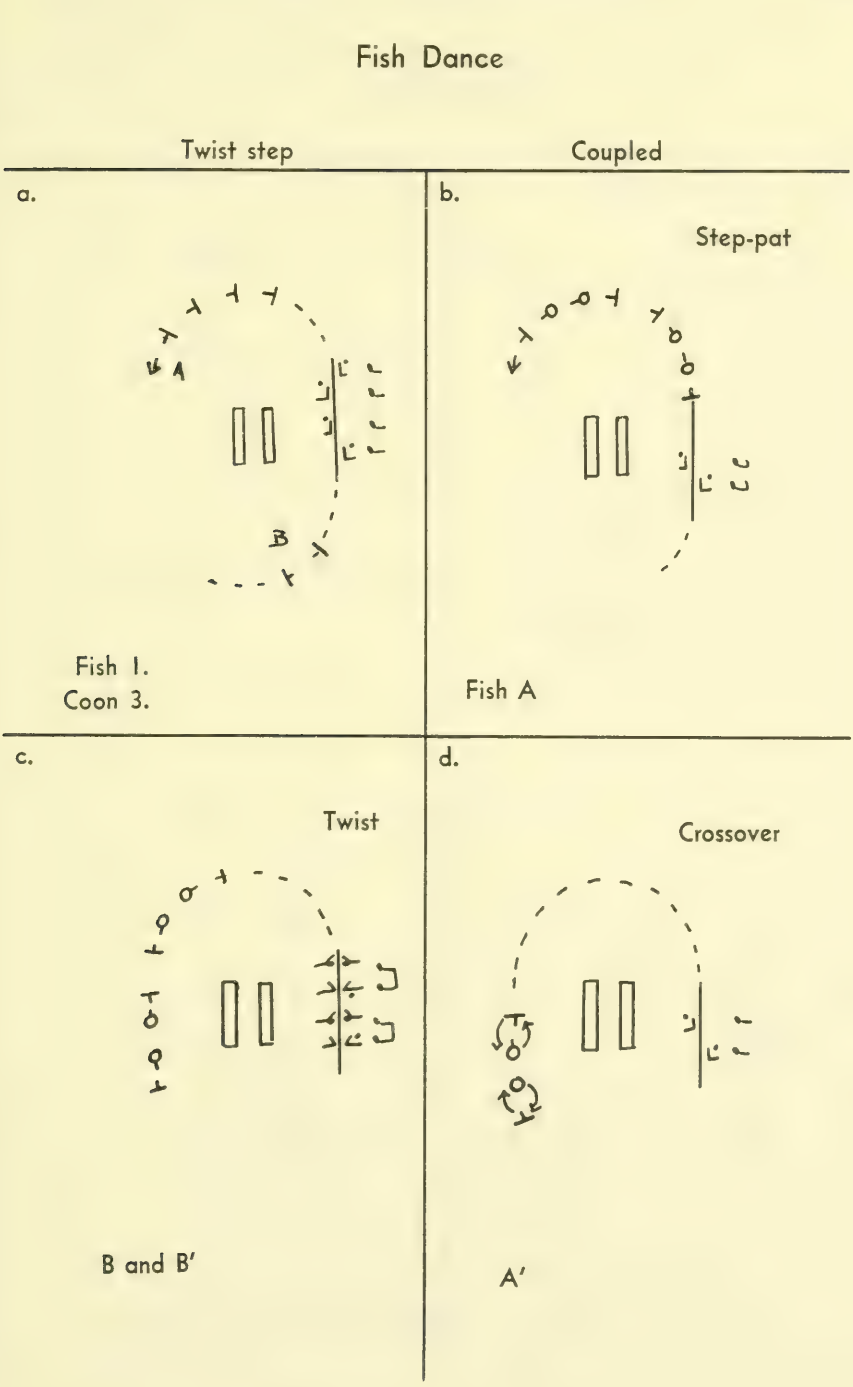

FIGURE 17.—Fish dance type.

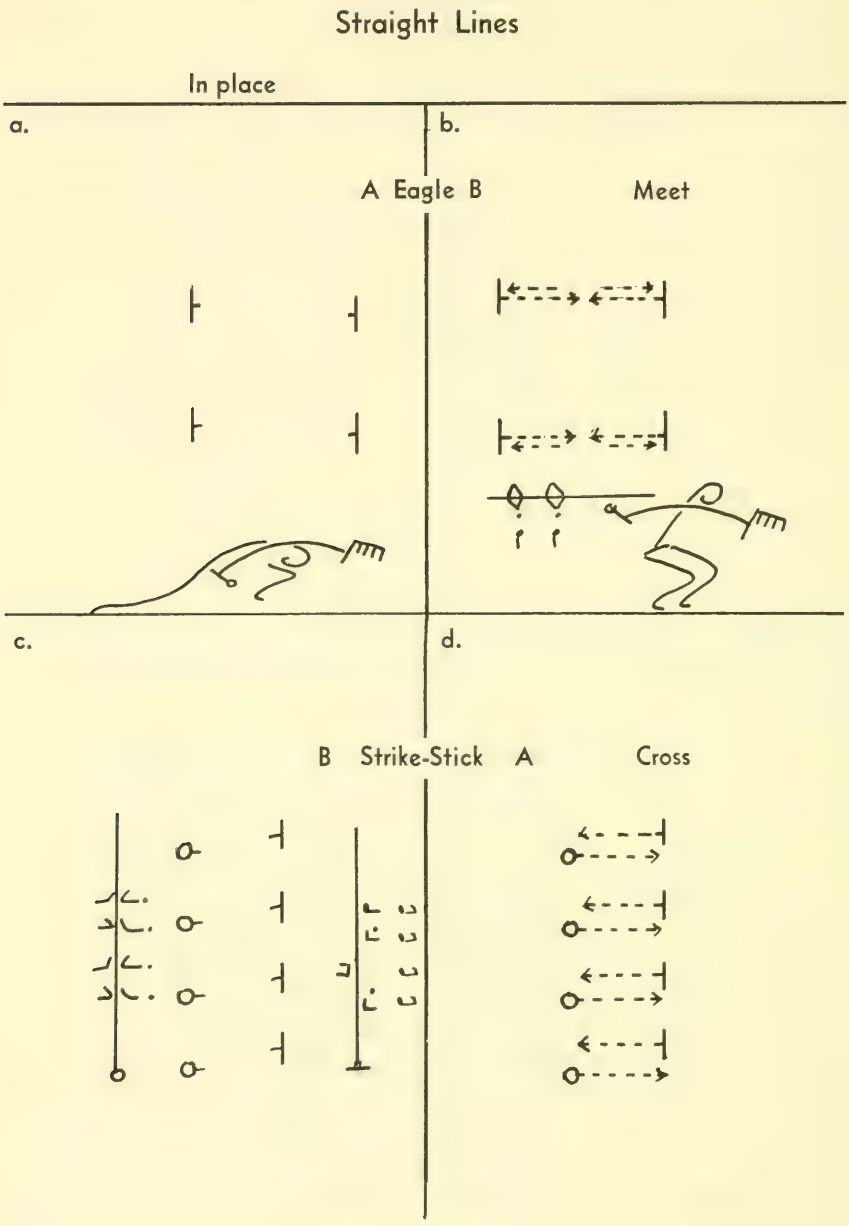

FIGURE 18.—Straight line.

a.

False faces

b.

Wasase

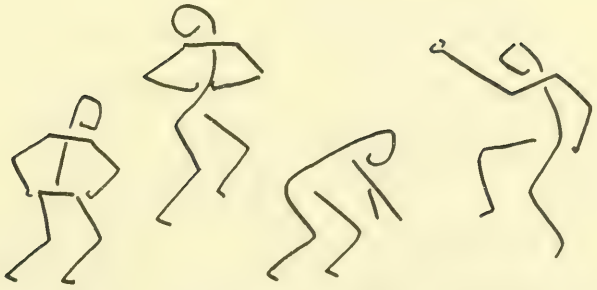

FIGURE 19.—Stick figures of False Faces and Wasase War dancers.

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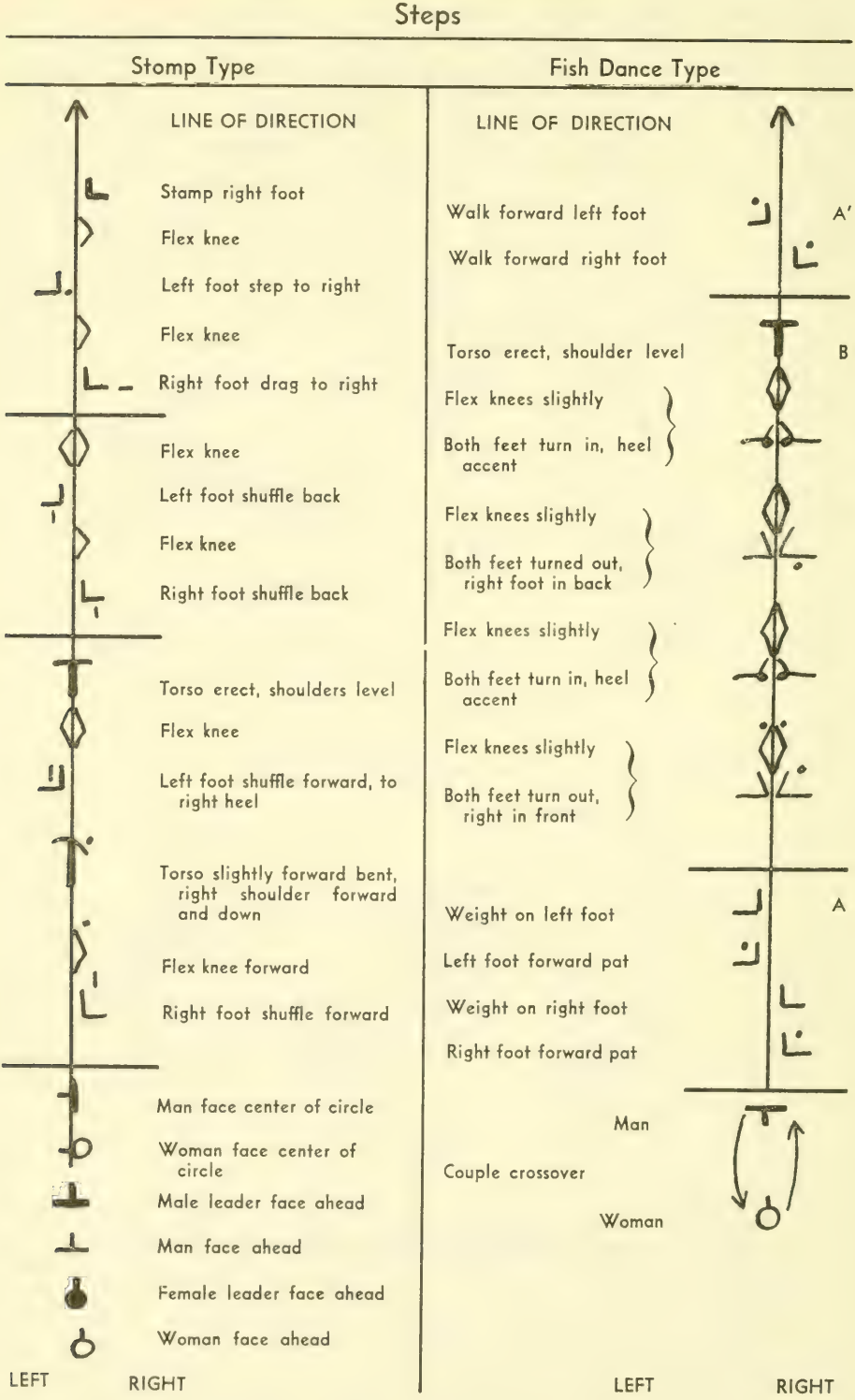


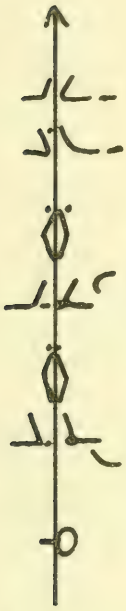
FIGURE 20.—Steps: Stomp and fish types.

Women's Steps

Men's Steps

False Face Round

ENSKANYE STEP



Abbreviation

Knees flex simultaneously

Right foot pull forward and right, turn out
Left foot turn in

Knees flex simultaneously

Right foot pull back and right, turn in
Left foot turn out

Progression sideward right

HEEL BUMP

Bump left heel

Left foot forward

Bump right heel

Right foot forward

Drum Dance

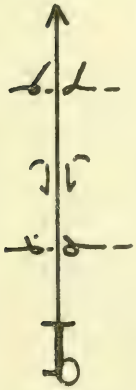
Stamp right heel
raise left knee

Right foot forward

Left foot forward

Right foot forward,
leaving left ball on ground

Feather Dance



Raise heels

Toes turn right,
right foot turn out,
left foot turn in

Raise toes

Heels twist right,
right foot turn in,
left foot turn out

Torso erect

Left foot brush forward and up

Right foot forward obliquely,
raise left knee

Left foot to right heel

Right foot forward obliquely,
raise left knee

Torso stooped forward

Knees flex at every step

FIGURE 21.—Steps: Women's, men's.

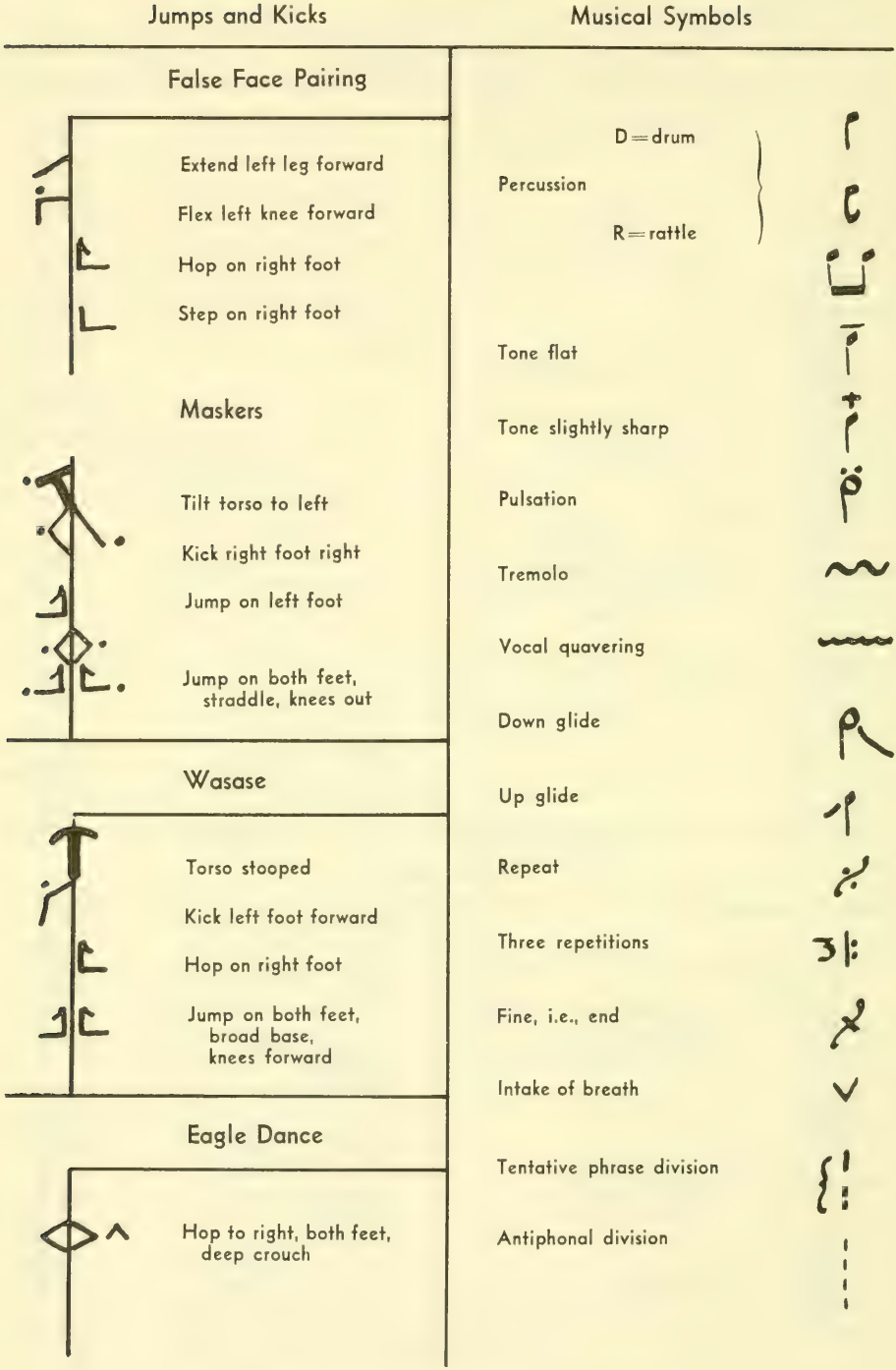


FIGURE 22.—Jumps and kicks, and musical symbols.

PART 2. SONGS AND TEXTS OF COLDSPRING LONGHOUSE

(Figs. 23–101 follow Part 2)

TEXTS

Burden syllables have been inserted between the lines, as a rule only on the first occurrence. These syllables, it will be noted, follow musical phrasing and recur with the recurrence of the particular musical phrase. Thus, a melody consisting of one theme also repeats its syllables, a song with two themes usually employs two types of texts, repeated in the same pattern, whether it be A A B A B or A A B A. Certain cycles repeat a formula after every song in a series, thus "yahowiyahe" in Feather Dance, "yowahane" in Changing-a-rib, and "hoyane" in Hand-in-hand dance. Indications of the rhythmic pattern compete with the texts for space. Hence, meaningful texts and their translations have been typed out separately.

DANCE SCRIPT

A minimum of choreographic symbols accompany key songs, to show coordination of melody, rhythm, and step, and to indicate the fundamental step type and changes or variations during a song or cycle. The key to the symbols can be found on figure 22 (p. 99).

RITUALS ADDRESSED TO THE CREATOR

(See figs. 23–31)

GREAT FEATHER DANCE

TEXT AND TRANSLATION

1–4. Syllables.

5. o·nɛ̨h(n)di ne'ho daodiyondje' honondiǫ(n)dǫ?yahowiyahe
now then here they are entering the officials

6. onɛ̨h di ne'ho otadida·t honondiǫndo yahowiyahe
now right here they stand up the officials

7. yo wenǫnya wenǫnya: yo ho ho ho ho we'nonya yo'wenonya.

8. yo·' yo· ya·
det'óhe·ta oganǫhsayɛnda·dje' yahowiyahe he'e he' ɛ̨
shouting the length of the house

9. djoganowiyo wiyo o'o; hɛ̨'ɛ̨ hɛ̨' ne; djoganowiyo yahowiyahe

10. ganǫhsagǫ todiyǫ he· [:heganǫhsayɛnda he:]

inside the house they have gone in; the whole length of the house

11. Same

12. gagwegǫ ne'ho nǫ' ǰi'ye onɛ ne'ho yaowiyahe
everyone here must do it (dance) now

13. gagwegǫ onɛ ǰǫgwayǫ· he nigya·ǰǫ· ne'ho; yahowiyahe
everyone now has come back from recess here

14–17. Burden syllables

18. dihawɛhǫyɛ' ne'to'ne'nǫ?; goyahoninɛhe'e hɛɛ hi
blossoms on both sides (of the path) where (they came from)

19. wiyo wɛne'he he' e'e dzagodǫgoh'dǫ he' hɛ'ɛ
beautiful (it is) she passed that way

20. ǰot'ayone gadak enondje's deyačinǫsɛndadye; howiya howiya he he
wolf runs along the rim of the gully

21. yohɛ'dzage wadoni djǫheh'gǫ howiya he he hɛ
on earth it grows our life supporters (food)

22. gwiyɛ' gwiyɛ' yedakeah; yo ho' ho
hawk flying

23. wiye wiye· haneha'e; hodɛdadye's des'egane gɛs
he (sun) goes past; then look on it

24. yo· gɛhǫyade'i ne'ho neto nenǫ ne?ho; gaye'e he'e'e
sky world there whence they came here (the four persons who appeared to Handsome Lake)

25. o·nɛtoha' ɛsgah'dändi wiyo'o ho
now soon I am going home fine

26. 'oskɛnondǫ' onya·a' ganɛohgǫ'; yahe· howiyahe· he'e hɛ·
deer's neck is in the corn soup

27. o'nɛdine'ho· deyaweǫye' heǫwe yoɛdza'geh honɛne·
now therefore bloom flowers wherever on earth now (over the earth's surface)

28. onɛ di ne'ho· awɛhoniyǫndǫ' heǫwi ode'hado·ni o·nɛne; hɛ' he
now therefore blossoms hanging everywhere in forests now

29. yewɛ'nonda·dye's gayǫheyade'
voices reverberating in the sky (the Thunders)

30. yedakhe' daye yo 'oho'o ho·gano·hshɛ' odyeda·t
she is running in; in the middle of the house she stands

31. yo goya howɛne he; honihe; weyo ho ho ho; he'e he howene

32. on ɛ di ne'ho hɛdwanǫgai·da·t; ga'yehe· ho howiya howiya he wiye he
now therefore we the songs shall end

33. yohɛ' ɛ yoheheɛ'hɛ ganohshɛ'shǫ'ǫ hada·k'e
in the middle of the house he is running

RITUALS ADDRESSED TO THE MIDPANTHEON

Figures 32 to 38 are the songs used for the Midpantheon rituals.

SHAMANISTIC CURES

(See figs. 39–52)

FALSE FACE DANCE

TEXT AND TRANSLATION

I. Marching Songs—not recorded.
II. Common Faces—

1. he' ha'iyɛ he'e haiyɛ etc.
2. he shagodyoweh shagodyoweh he haǰa'dota'
   the great doctor he cures
3. he'e dehaskayǫndye'a he'ɛ hɛ dehaskayondye'a
   they (the False Faces) are coming in (they go where the ashes are).
   (They here crawl in)
4. he'e honǫsǫni'ga'a he . . .
   He is of the League people (belongs to the Iroquois)
5. haǰa' tgahaato' agegǫsa'
   turn over my face (the masker turns a flip)
6. o·nɛ ne'ho haǰa ?dota'
   right now then cure
   shagodyoweh o·nɛ ne'ho haɛ hai hoii
   (Receive tobacco, go out, unmask and return for mush, ojisgwa')

III. Thumbs-up—

7. Mask and lady sponsor—ye haiyo . . . .
8. haiyo . . . . (two False Face pick out men and women to dance)

IV. Round Dance—

9. onɛ negi o'sǫgwaya? donyaanǫhe shagodyowehgoowa hane hoi . .
   now we must stir our bodies (dance) for the greatest doctor
10. hodayɛdosondyondye's shagodyowehgoowa hane hoi . . .
    he peers around the greatest doctor (to see who should be dancing)

11–13. Burden syllables

14. gaiyǫhiyade'ha' (repeat) hoi . . .
    on the sky
15. agidawɛnonɛ'dagǫ gayohiyade hai . . . wiyohɛnee
    my voice echoes up on the sky it is good
16. Sponsor's dance song. Husk Face enters and starts her off in dance.
    esagoya'donya'nǫǫ shagodyoweh' gowahane'
    eyagowɛnonɛntaak hoi . . .
    you her body stir (start), for O greatest doctor, she has sponsored the ceremony

17. Husk Faces in Round Dance
wiyoho haniyondǫ'ǫ'ǫ
pretty hanging "knobs" (balls) (pods) (fruit)—male masks
18. gayehe honiyǫndǫ' hai . . .
his hanging knobs of husk
19. hoya heoda'gɛ́ɛ́oda'gwɛ oonɛh
ashes flying now
(Two wooden False Faces and Husk Face go to firepit, dip their hands in ashes and blow on patient. At semiannual ceremony treat several patients and each other. Two society matrons receive ashes before paying tobacco.)
20. hoi . . . nyawɛne nyawɛne óonɛh hoi . . .
thanks thanks now

HUSK FACES

TEXT AND TRANSLATION

1. hai . . . yo' hyo' (hau')gaaǰi (repeat)
come here
2. ho . . . (hau)gääyɛ' (repeat)
they are willing
3. hyo' . . . hano' (gäyɛ'
a hoop of wood (staves?)

SOCIETY OF SHAMANS

TEXT AND TRANSLATION

I. Marching Songs (paired)—
1. gahgahneehe' dehahayǫ' dye gahganee (repeat) hai yeh
raven approaches flying slowly the raven
2. gahgahne he'ee dahowɛ́ɛ́noot gahganee hai yɛh
raven cries afar (his voice sounds) (he is coming)
3. gahghahne wahogaini haghanee hai yeh
enters raven
4. wedzogahga wahadiyǫ'ne' hai he hai'yeh
the ravens they have arrived
5. wedzogahga wahɛnodjɛne ganǫhshɛ'geh wahɛnodjɛnee hai he
these ravens are going to sit down; in the middle of the house they sit
6. (At midsong all sit on the empty bench opposite the sponsor's moiety. The leader says, "ne'ho nowath' gweni," "there that's the best we can do.)

II. Messenger's Songs—(hajas'was hoe'nǫ')
7. owa'sawɛnee he'i he'i
now they are starting (hoot owl is starting)

8. da'akdǫne' he he'ee da'akdǫ'ǫne' dadakhe' he'ii . . .
he is coming to see he comes running to see
wa'aheya hyɛhɛ
9. dakdǫne he'i wa'ahayǫ neii: wa'aheya hyɛh
he comes to see he has arrived
10. dayosawadjee he'e . . . dayo'osawadjee wa'ohoya
it is beginning it is starting from the beginning
(The men sitting there will sing in rotation.)
11. wa'osawadjee he'ee . . . wa'osawadjee wa'a hiya
it is going it has gone on to the next
12. yeei howɛ hɛ'ɛ (3 times) (repeat all) wa'ahiya hiya
female duck
13. hahowɛ' hɛ'ɛ . . .
male duck
14. ye hayoho'oo yeihayoho yehayo ho'oo wa'ahiya hiya
female duck on the water
15. ha hoyo ho'oo . . . .
male duck on the water
16. gahgane he'ei gahga'ane dadakhe he'ei wa'ahiya hiya
raven that picks raven is running this way
17. gahgane he'ei gahgane wa'ahayǫne he'ei
raven that picks raven has arrived
18. yeda'akhe'i a deyeyǫ'ǫ'ǫ yowi'i'i . . . haiyeh
she arrives running she enters running
19. aga'adɛ'ɛnǫ geiɛdǫ'ǫ'ǫ yeidakheia dayeyǫ'ǫ'ǫ
I am trying with my song she comes in running
20. wadehɛ' nǫǫdɛdjǫ'ǫgoo gahi'dǫhǫ gaya'shǫ haiyeh
let the songs commence yeidos it is called
(Free the songs)

III. Throwing or Individual Songs—

1. haiyio haiyo'o . . . . hai'yɛhɛne'too
enough (that's all)
2. yo'o heya ya (repeat) wahǫgwainnoyɛ' ɛ' hik (repeat)
we made an error in the song
3. oonɛ'dagǫ ganǫǫgee no'owaa' haiiyoo'o yahoo
In the hemlocks are plenty of owls
Crowd: hai'yɛh Singer: ne'too Crowd: nyoh
4. hawei niyoh weniyo owadɛnǫhdändi he'i gahidǫhǫh gowa ha'a
It is going on the great yeidos ceremony

5. ɛgidɛstee' ne'tsǫdaagee' hai he o'gya'ǰeenɛ' ne'tsǫdaagee hai he
Woe is me, as I was coming I fell down as I was coming

(An explanation of tardiness)

6. heyo heyo yo'oǰinahee haihe heyo heyo
7. gagwegǫ gɛnde'hi'i heniyǫ wadi'nyo'o gagwegǫ gɛnde'hii
Everyone I know of all the wild animals, everyone I know
haii yo'ho wiyɛ hɛhɛ'ɛ'ɛ haiyeh nee'too
8. dahadidak henǫ'ǫje'e'e honǫǫčingǫhɛ' hai'ihee dahadihaag'ɛ't
They come running the medicine company they emerge from the woods
hai'ihee haiyeh ne'too hai he

In counterclockwise rotation, each man speaks and renders his song. If he knows a series, he may render several. The songs may concern animals, as the duck (ɛǫwɛ), great raven (gahgagoowa), wolf (thayoni), hoot owl (o'owa'a), muskrat (ǰinodaga). At his behest, all may arise and dance, turning from side to side. Opposite moieties sit across the fire.

IV. Curing Songs (ow nui'ah)—

1. ga'ahga ne'ei (repeat) yohinɛnee (repeat all)
Raven, raven
2. da'adǫkne'ee· dakdǫne'e hi
He is coming to find out; he is coming to see
da'adǫkne'ee yohinɛhe hai'yeh
3. ga'ahɛhɛ'geh niǰa'weno'nee' (repeat) hai hee hai'yeh
Atop the tall timbers whence it came
4. ganǫhsagǫ heyawenǫ
in the house it has gone
5. ganǫhshɛ'ɛgeh heyawenǫ
in center of house it has gone
6. ganǫhshɛ'geh hadehiit ya'a he'eee . . . hai
At the center of the lodge they stand
7. (Female song)—rendered first if the sponsor is a woman.
godegiya godegiya ya'a he'e'e'i godegiya ya'a he'e he'e'e'i . . .
8. (Male song)—rendered first if the sponsor is a man.
hodegiya . . . . .
9. hoga'anǫ'yɛ' ǫsayɛ' ɛndadǰe'eee hainɛ'ɛ nee he yohinɛ'ne
He travels house to house, the whole length of the longhouse
haiyɛh dane'hóh
that's all

Note.—Two preliminary songs, to release Little Water Medicine, not included.

V. Round Dance—(ganon'yah gwɛ''go·wa)
(Seated)

1. yowinehe hegahęnǫ (repeat) gwa'a gwahee'
   the song
2. gahidohǫ o'wadɛnǫ' hgeäat'hi howadɛnóhdändi hi hi
   yeidos ceremony is going on it is going on
3. haine ha'inɛ higę higę hę'ɛhę gwa'a gwahee'
   I am going
4. gahidǫhǫ ageegęne' huiwe'hee ne' gaenǫ'
   yeidos I see it walking the song
5. gahidǫhǫ ageegęne' huiwe'hee hewageenǫ'
   yeidos I see it walking I went there
6. yowine ga'ayaha :]
   (3 times and repeat)
7. yowine ga'ayo'o'o yoho'o'oh he'e hee hoǰi'ha hawine hayoo . . .
8. yowine . . . . ǰodaha hawine . . .
9. yoho ǰohę nǫga dadiyǫ yoho (repeat)
   Yonder song they come in
10. yoho jǫgwayǫ yoho . . .
    we came
11. ogęsęn ogęs sɛhę'n hoganǫhsayɛndadye' yowine
    They're stomping, stomping the whole length of the longhouse
    (Arise)
12. doodi dodi dwadęnǫgehɛhät
    We will try
    (Standing)
13. oh'dęǰǫ ha'a'a oh'dęǰo ne'ho nage'ɛnǫ haide gwa' gwa hee'
    It is going here, my song
14. o'ǰǫgwanǫ sohiidę' hai he . . .
    We the house fill with noise of stomping
15. ohdęǰǫ :] ne'ho o'ǰǫgwaya'dędęsǫ' :] [24] gwa . . .
    It's going: here we turning our bodies side to side. We are stirring.
    (Pretend to dance.)
16. ohdęǰǫ :] o'ǰǫgwagohsędǫsǫ' :]
    It is going: we turn our faces side to side. We peer about.
17. ohdęǰǫ :] ohdęnjǫhǫ' :]
    It is going, moving, it has started. (Start to dance.)
    (Dancing)
18. gwa' gwahee' wɛ'ęniyo hęhę :] gwa' gwahe'
19. gwa' gwahee' ha'eniyo hęhę :] hainiyo hęhę :] gwa . . .
20. gwa' gwahee' gwę' niyo hęhę :] gweniyo hęhę :] gwa . . .
21. węęniyo . . .
22. ha'awiyo hęhę haiwiyo . . .

[24] A dotted bracket indicates repetition of the preceding phrase.

23. ha'ehiyo . . . haehiyo . . .
24. hogayaa hogayaa ha'a deyǫgwahę hęnęgohdǫ'ǫ :] hogayaa . . .
We have fulfilled the songs
25. hogaya hogaya ha'a dejǫgwahę' nǫgesgwę hogaya . . .
We have repeated the songs
26. dejǫgwadǫhę' ǰǫgohdǫ'ǫ hogaya . . .
We passed through narrow valleys
27. hogaya' . . . gwa' gwa he wahaa'a :] nehi otadiya'a dodadiye'i'sǫ'ǫ
(Dancers stagger) All their bodies are swaying
28. sa'yodę'ę sayo'ǫdǫǫ haihe haihe :] hai he gwa . . .
Woman you are lucky, you will recover
29. watcǫdǫ watcǫdǫ haihe :]
30. i'gęnde'e i'gęnde'e hi hi wa'agonǫnhonkdę'
I know why she did get sick
31. wa'khejɛ'h wa'khejęhę'ę i'gɛnde'e ho'daǰeshǫ'ǫ
I make her well, I cure her I know
32. hayǫ'wa :] yohigeegę yowigeegę : hęę'
33. ha'yowǫǫ :] hai'ge'gę haiheh haihe :]
34. hojigęgę hojigęgęh' jigę' gę'ęhę :]
35. ho' gainondiyǫdǫ' nǫgwainǫ ha'yowe higę'ne hayǫwe ha'yowani
Song is mixed, our songs are confused
36. hogahɛnodiyǫndęę' nogwa'hɛnǫ'gę' ǫhǫǫ
The songs are clashing, our songs
37. yowihi :] gahidaniyondǫ'hǫǫ :]
The yeidos is hung up overhead
38. yo'owihi :] neyo'owine hę'ęę gahidaniyondǫ'hǫ
39. yo' ohoo ganesagǫ ne' ho we'ey'ho :]
beneath the hillside they are walking
40. ǰihǫd'odę :] gadogę :]
They stand up a twig at a certain place (by magic)
41. ǰiho . . . .gano'shę ganǫhshęhe' :]
They erect a twig in the middle of the lodge (stand rattles on end.)
42. ǰiho . . . ehda'geha hahǫdęhǫwihi :]
They erect the twig low down he is carrying it (place rattle on floor)
43. wa'khenyodę':] gadoogę :]
I stood her up in a certain place
44. wa'k henyodę' ganǫhshę :]
I stood her up in the center of the lodge
45. wa'ha'a :] nehe keyadɛnǫhgeahdǫ':]
I will try to have her dance →

46. do'odi do'odihi' keyahdɛ̨djedohǫ :]
I make her go (She, the sponsor, starts dancing)
47. ho'tgainǫgǫ'daǰe' hot . . . .
The last song (for the company). (Masker goes out to get mask)
(Masker)
48. hoǰigɛ̨gɛ̨h hoǰigɛ̨gɛ̨hɛ̨' dehadigǫhsahe'ah :]
The two masks look in →
49. hoǰigɛ̨gɛ̨h . . . dehanoyayɛ́ndonehe
They are coming dancing
50. oǰistagweniyǫdǫhǫ wa'ahee :] nehe :] wahe
Embers are ready she says
51. oǰistagweni deyoditha':] 'a hɛ̨nǫdonyǫhǫ' hǫ'ǫ'ǫ
Embers are ready they two say to each other, they all are saying
52. hai hee he'i . . . deyadigǫsa'negɛ̨ :]
(Mask and man) Their two faces are against each other
53. hai he . . . deyagigohsa'ne gɛ̨ :]
Our two faces are vis-a-vis
54. hai . . . dehigǫhsanegɛ̨ :]
Their two faces are together (Mask blows on man)
55. onɛ̨'yai :] hai he
fire (red hot rocks)
56. hai . . . (solo); hai he he'i (chorus) o'dagwɛ̨ ho'dagwɛ̨ :]
ashes flying about
57. hai . . . (helper) hai (solo) wačisdayanǫ'danǫ (S) hai hei (Ch)
Sparks are streaking
58. ha'tgǫhsayanǫdanǫ (S) hai he (Ch)
He is peering around turning his face from side to side
59. hai he hei (S and Ch) hǫ'ǫ'ǫ' (Mask) odiwahɛ̨nǫwehɛ̨nt gahidǫ'
ǫgowaha'a
Let us put the songs overhead of the great i'dos (sharp point)
60. hai hǫ'ǫ'ǫ odidwahɛ̨nǫwehɛ̨nt gayoweo'ǫ'gowaha'a
Let us put away the songs overhead of the great sharp point
61. hai he hei . . . onɛ̨ sawahdɛndi'a'a hai . . . nǫgwaenǫ(geǫ')
Now he has departed Our songs that are past (dead)
hai . . . gahidohǫgowaha'a gwa he . . .
of the Great yeidos
62. hai . . . onɛ̨ sawahdɛndi'a hai . . . . gahidohdoowa'a
Now it has gone home the great yeidos ceremony
63. hai . . . gayoweo'ǫgoowa'a hai . . . dewanǫvayɛ̨hdǫ'nee's
the great sharp point (mask) it is peering around

64. yohaha hei :] deganǫgeoda' dyesǫ [: gwa gwahe :] neeto

The horned ones are butting each other
(Dancers bow and put their rattles up to their heads and butt each other.)

WOMEN'S MEDICINE SOCIETIES

(See figs. 53–68)

QUAVERING

TEXT AND TRANSLATIONS

1–5. Burden syllables

6. honǫ dǫ'ye'he we'han do'ye'he

Now the ladies are coming to sing They have come to sing

7. yo·'osǫdagwegǫ goya'dodata'

All night long she was fretful, she trembled

8–12. Burden syllables

13. djohɛ' djade i hɛswǫdyɛ'ɛ :] ɛwǫgǫdɛ yádahgwɛ'ɛ :]

At the far rim of the earth Contrary as it is
it (male) will sit (at home)

14–17. Burden syllables

18. onǫndowa' geh :] yoninɛ

On the great hill (he went)

19. 'agawiyo'he a'agawiyo'ohe :] ha'nonya?

I have a good one

20. ǫgyawiyohe ǫgyawiyo'ohe :]

You and I have a good one together

21. wiyoyo'wane wiyo yowane :] deyagiya'dowet'a' agwas digɛs goyonde

How nice it is :] We two are thinking how indeed she is smiling

22. wi'ne'ho· :]

right here

23. i'ne'ho skǫyenǫ :]

I've got you back

24. ne'hǫsa heyǫne's skɛ :] yawe'he gayoho :] de'agyeno'he heno'o :]

Over there let them stop I say I didn't keep her

25. dǫ'da·wed·ǫdawe henǫ'ǫ (wa'i nai) hedǫdawe :] hoi yoh

It is coming back here I guess it is returning

26. hǫsawɛho·sawɛwai'nǫ' ne'hǫsawe :]

It is going back home, I guess

27. ye'enǫhes :] wai'nǫ' gwasne' giwado· gɛ'ɛ :] wadohogɛ

She likes it, I guess. It seems I am not faithful
(Syllables difficult to identify on tape).

RITUALS ADDRESSED TO THE FOOD SPIRITS

(See figs. 69–82)

SOCIETY OF WOMEN PLANTERS

TEXT AND TRANSLATION

1. oya'a hi oya'ahi oyahi yawɛ'hǫ' oya'ahi
   berries are ripe
   oya'ahi :] agades'ɛ's' ǫyǫ''ǫ oya'ahi
   berries . . . I have begotten grandchildren
   oya'ahi :] dayonese nǫndye'ah oya'ahi
   berries they are coming creeping
2. gagwegǫ oge'gɛ' ne' ongwe :] gagwegǫ ke'gɛ' s'ǫ' ne' ongwe :]
   All have seen me, the people All of my younger siblings, the people
   All have seen me, the people gagwegǫ keyade· ne' ongwe
   All of my grandchildren, the people
3. gendi' hiyo hige'ah :] 4 times
   In fair fields I am walking
   gendak-dadje hige'ah :]
   Along the meadow's edge I am walking
   gɛ'ne' wi·yo· gayɛtǫ :]
   It's a nice garden that is planted
   gɛne' wi·yo· ohe·hoo·t :]
   It shows nice ears of corn
4. skɛ hǫ ya'de· nidwa·genǫ'hǫ :] 4 times
   From beyond the sky we've come
   gɛtɛ si· dewakda' ǫ hǫ :]
   In nice fields I am standing
   gɛtɛ s'ǫ hewagenǫhǫ :]
   From the fields, I have come back, returned here
   dane'ho's'ǫ
   That's the end too.
5. wenitciyo wa'ó·hɛ't:] 4 times
   What a nice day at dawn
6. ga'sehe satkwa·sa' :] 2 times ha'tagayei gahastei ga'sehe . . .
   ? That's enough, as strong as I can
7. Marching Songs
   o·nɛ ɛdwadɛndi :] twice o·nɛ ne'ho nai ɛdwahdɛndi o·nɛ dwadɛndi
   Now let us go Now here once more we are going
8. o·nɛ hi'ige' :] onɛ gaintǫ onɛ hi'ge?
   Now I am going Now let it stop
   onɛ ne'ho nai oɛntwɛnh :] o·ne oɛntwɛh onɛ nai . .
   Now here again the wind has stopped Now the air is quiet

ho'ganǫhsa'yɛnda'dye' :] ganǫnt'ɛs'ǫ' hige'ah ho'ga . . .
Yonder lies the Council House In the middle of the house I am walking

9. gɛndahɛ' hǫsa'ge' :] gɛndahɛ'' hewagǫ . . . . .
Through the fields I return From the fields I have got back
gaindagǫ hǫsag'eah :] gaindagǫ hewagǫ . . . . .
To the garden I am returning In the garden I've got back
oneho't hewagyǫ :] oneho't ne'k'hawi . . . . .
At the cornstalk I have arrived An ear of corn I am carrying
o.nɛ sa'ya.gwayǫ'' ǫ :] o'nɛ sa'ya'gwaǰɛ'ǫ . . . . .
Now we are back Now we are sitting down

SOCIAL DANCES—STOMP TYPE

For Social Dances of the Stomp type, see figures 83 to 92.

SOCIAL DANCES—FISH TYPE

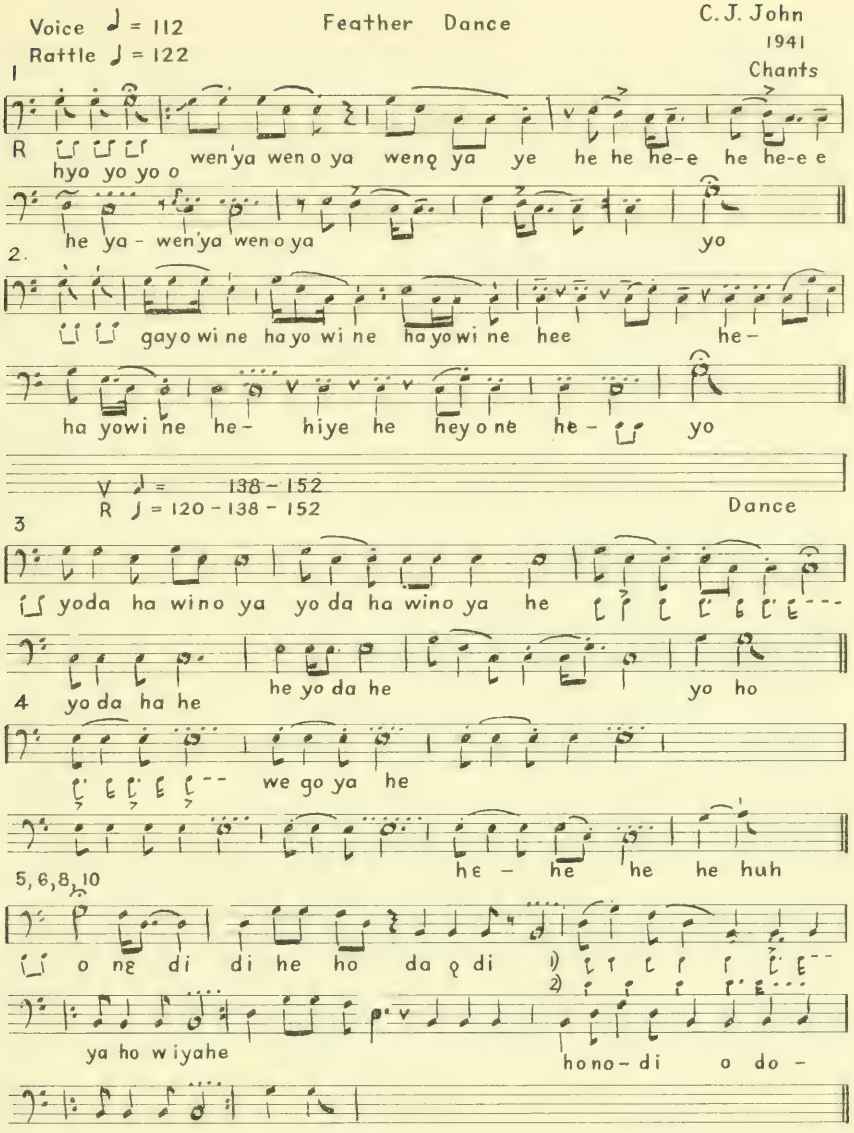
Figures 93 to 101 show Social Dances of the Fish type.

Voice ♩ = 112
Rattle ♩ = 122
Feather Dance
C. J. John
1941
Chants
1
R
hyo yo yo o wen'ya wen o ya wenǫ ya ye he he he-e he he-e e
2.
he ya - wen'ya wen o ya yo
gayo wi ne ha yo wi ne ha yo wi ne hee he -
ha yowi ne he - hiye he hey o nè he - yo
♩ = 138 - 152
R ♩ = 120 - 138 - 152
Dance
3
yoda ha wino ya yo da ha wino ya he
4 yo da ha he he yo da he yo ho
we go ya he
5, 6, 8, 10 hɛ - he he he huh
o nɛ di di he ho da ǫ di 1) 2)
ya ho wiyahe hono - di o do -

FIGURE 23.

634-599 O - 64 - 9

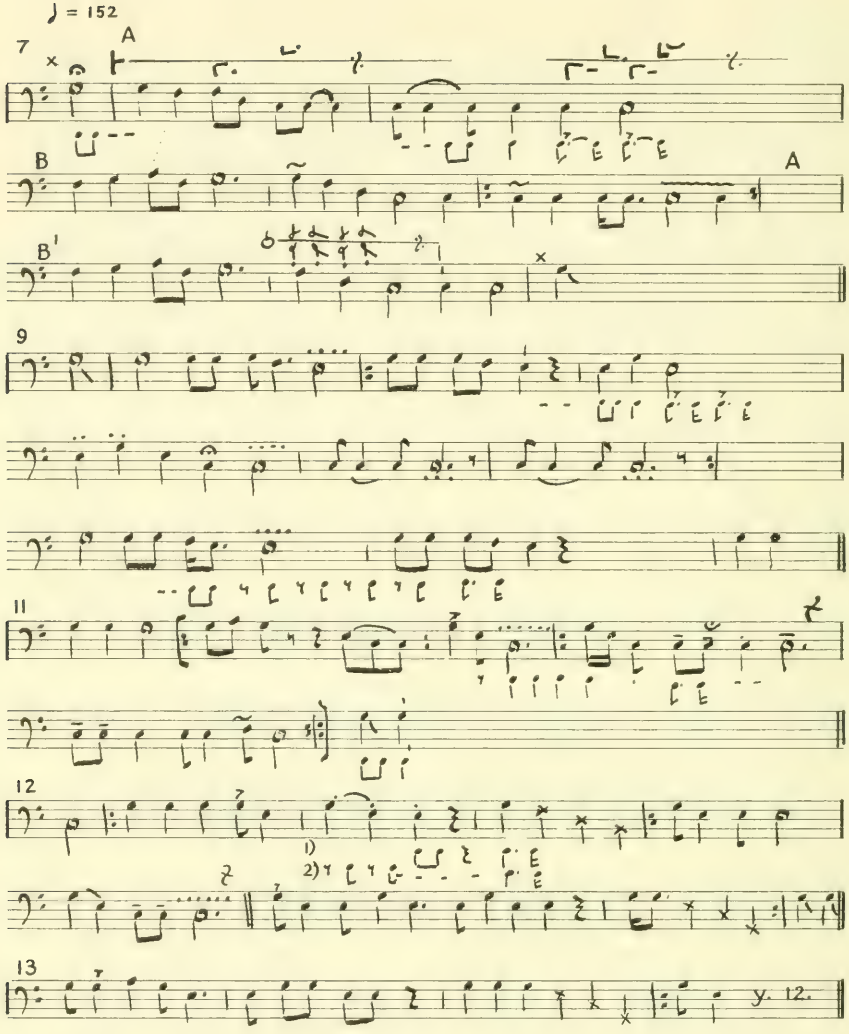


FIGURE 24.

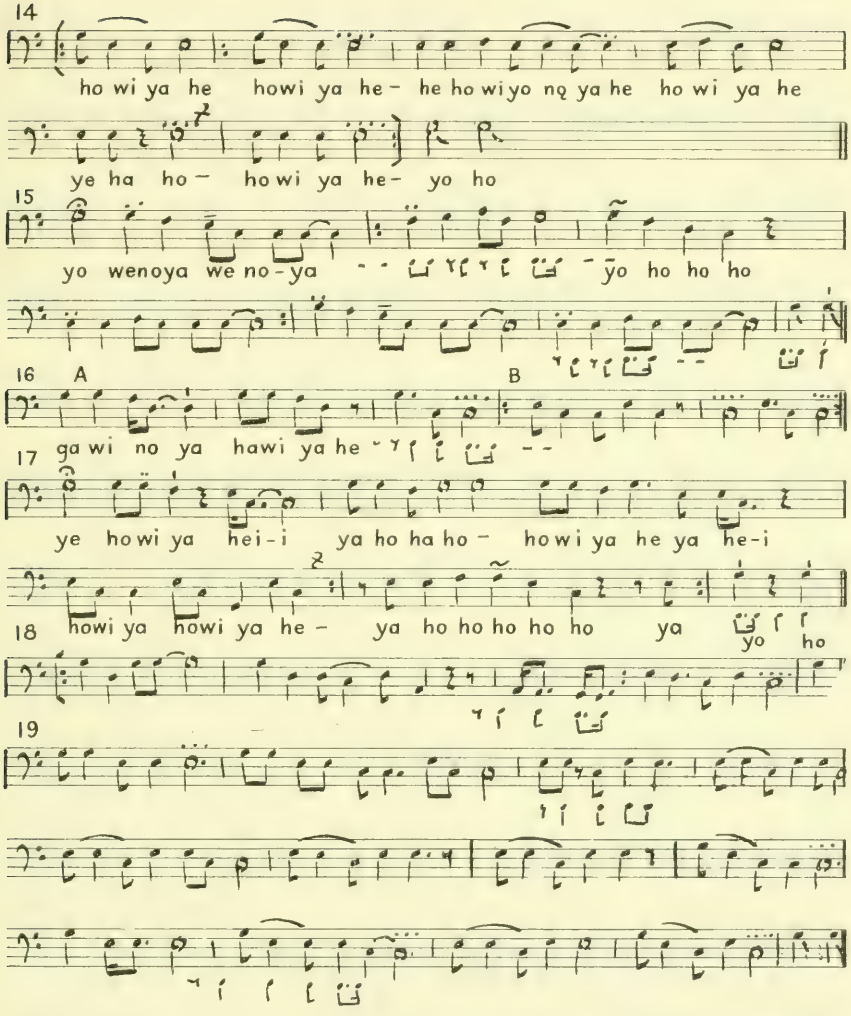

14
ho wi ya he howi ya he- he ho wiyo nǫ ya he ho wi ya he
ye ha ho- ho wi ya he- yo ho
15
yo wenoya we no-ya yo ho ho ho
16 A B
17 ga wi no ya hawi ya he
ye ho wi ya hei-i ya ho ha ho- ho wi ya he ya he-i
18 howi ya howi ya he- ya ho ho ho ho ho ya yo ho
19

FIGURE 25.

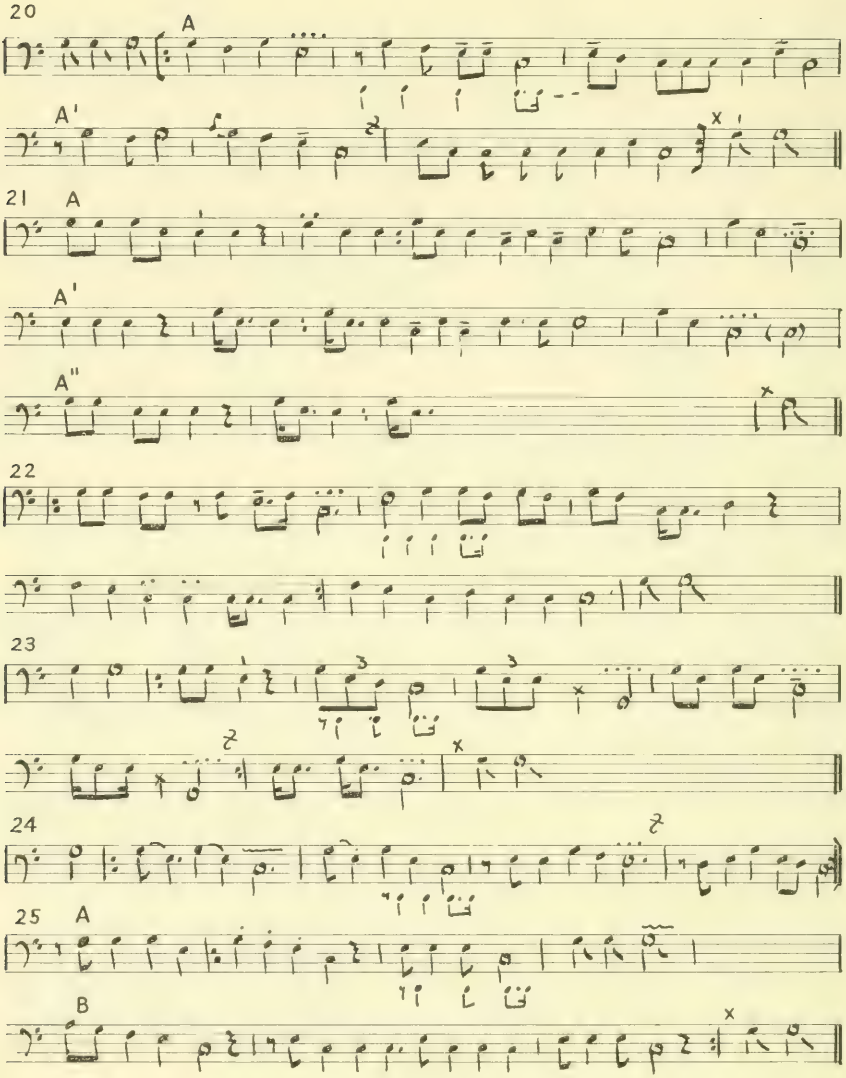


FIGURE 26.

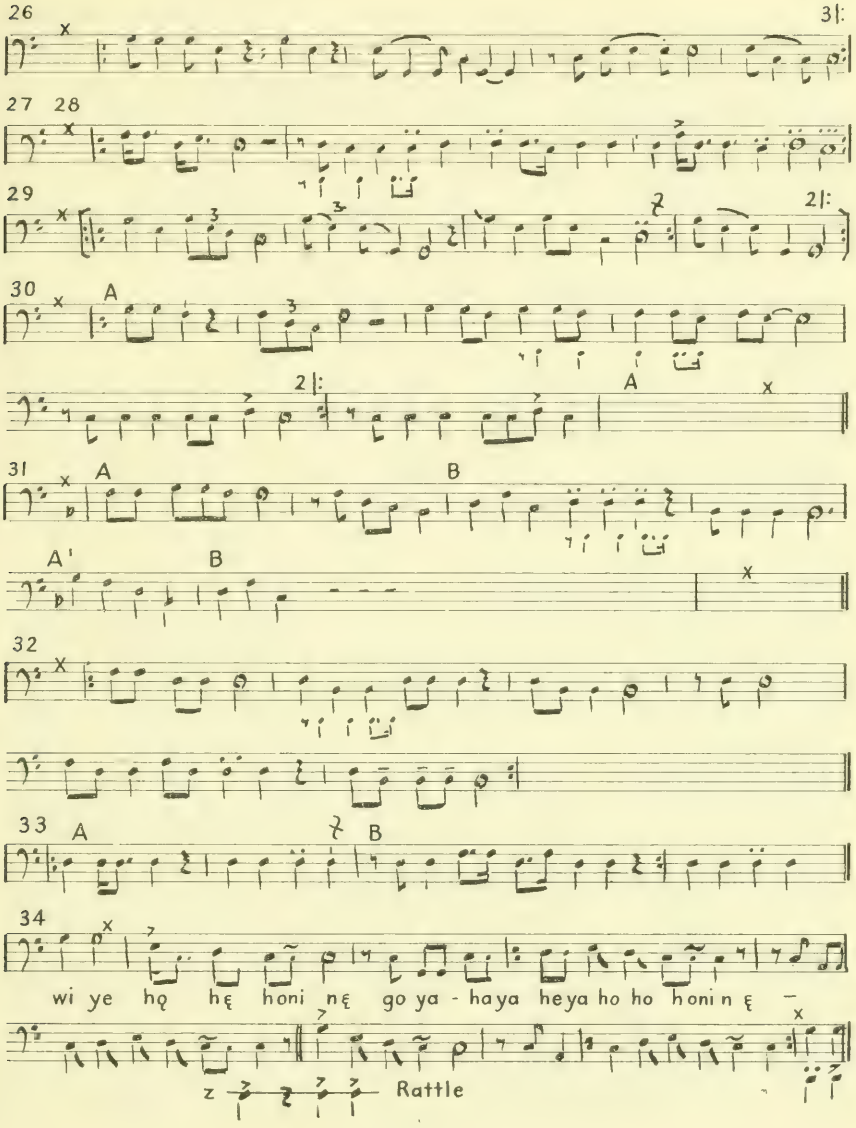

26
31
27 28
29
21
30
A
2
31
B
A'
32
33
34
wi ye hǫ hɛ honi nɛ go ya - haya heya ho ho honi n ɛ
Rattle

FIGURE 27.

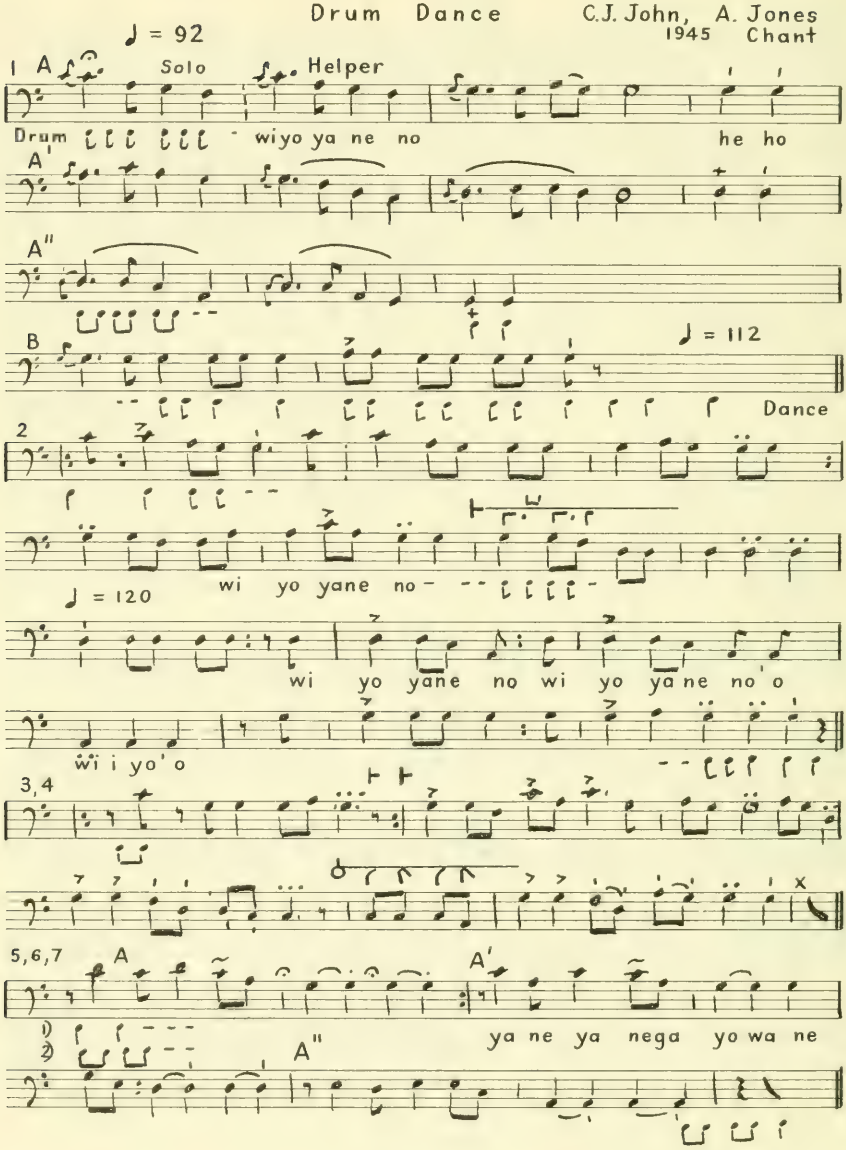

Drum Dance
C.J. John, A. Jones
1945 Chant
♩ = 92
1 A
Solo
Helper
Drum
wiyo ya ne no
he ho
A'
A"
B
♩ = 112
Dance
2
wi yo yane no
♩ = 120
wi yo yane no wi yo ya ne no o
wi i yo' o
3,4
X
5,6,7
A
A'
A"
ya ne ya nega yo wa ne

FIGURE 28.

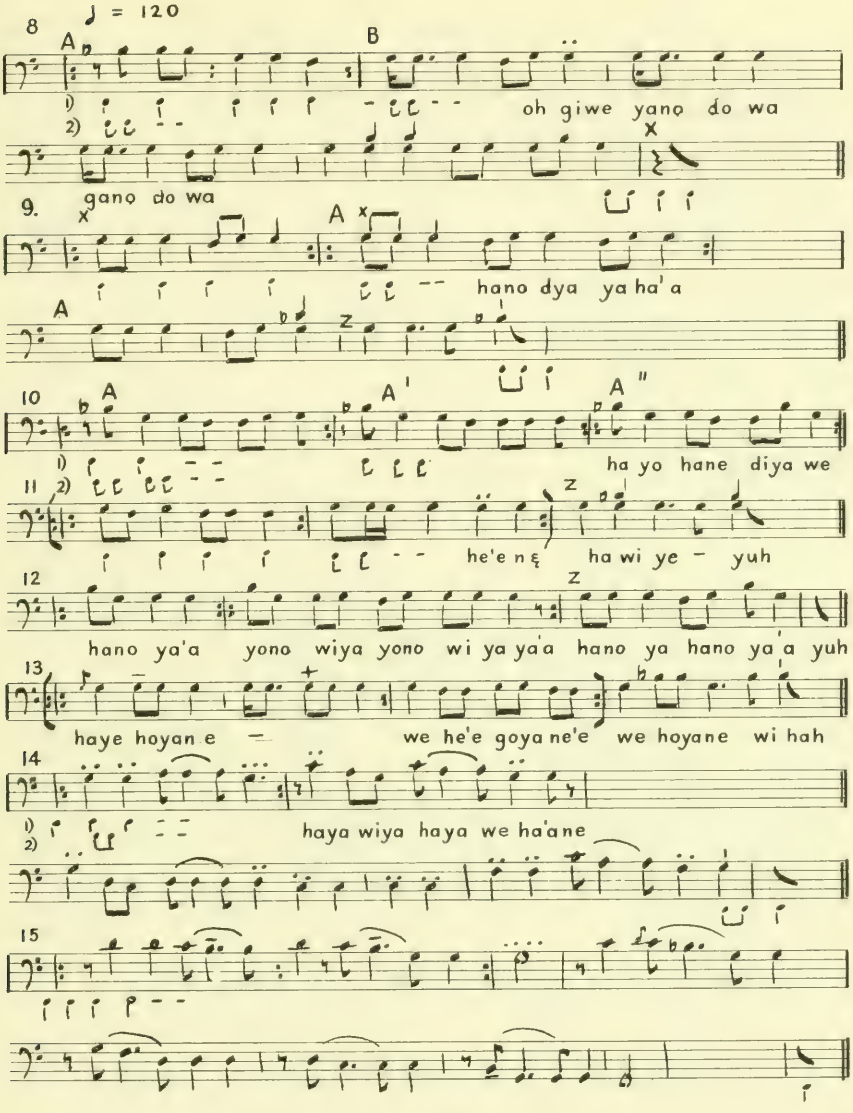

♩ = 120
8
A
B
1)
2)
oh giwe yano do wa
gano do wa
9.
hano dya ya ha'a
10
A
A'
A''
ha yo hane diya we
11
he'enę ha wi ye – yuh
12
hano ya'a yono wiya yono wi ya ya'a hano ya hano ya'a yuh
13
haye hoyan e – we he'e goya ne'e we hoyane wi hah
14
haya wiya haya we ha'ane
15

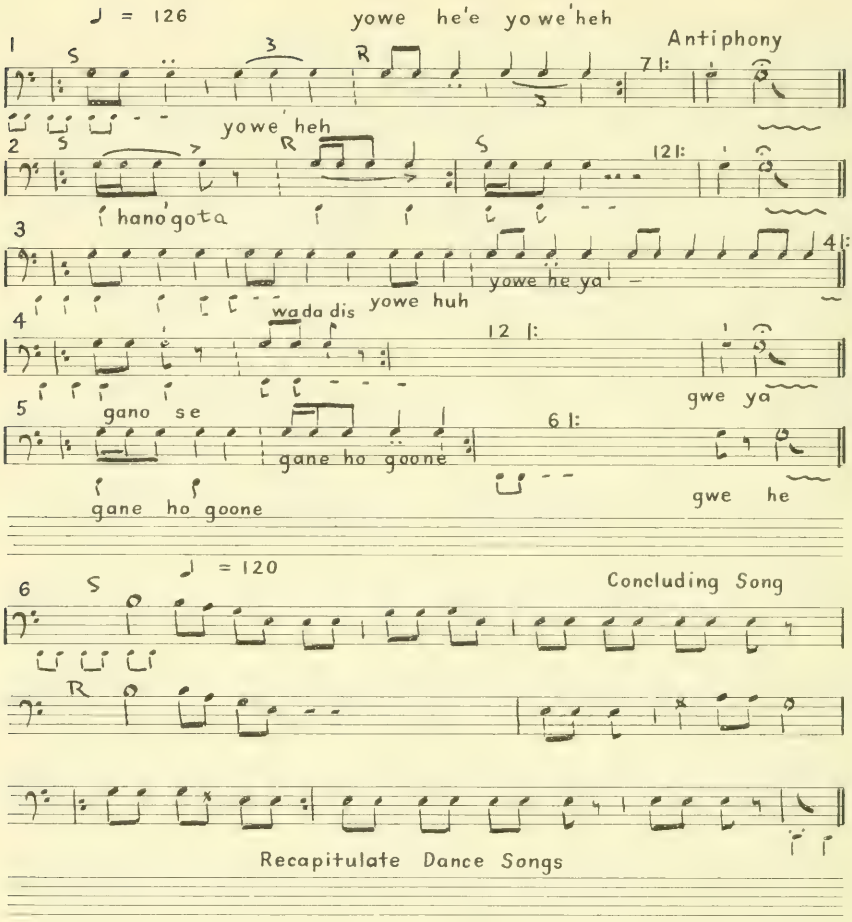
FIGURE 29.

♩ = 126
yowe he'e yo we'heh
Antiphony
yowe heh
hano'gota
wada dis yowe huh
yowe he ya
gwe ya
gano se
gane ho goone
gane ho goone
gwe he
♩ = 120
Concluding Song
Recapitulate Dance Songs

FIGURE 30.

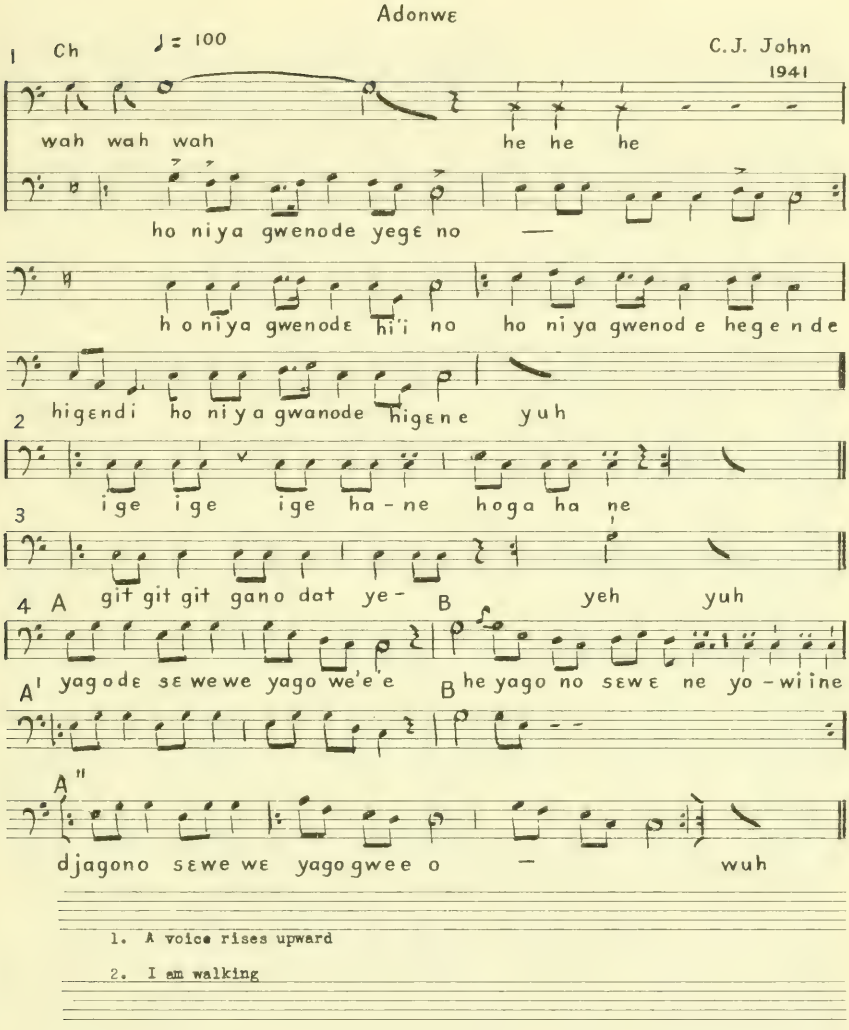

Adonwɛ
1 Ch
♩ = 100
C.J. John
1941
wah wah wah
he he he
ho niya gwenode yegɛ no —
h o niya gwenodɛ hi'i no ho ni ya gwenod e hege n de
2 higɛndi ho ni ya gwanode higɛne yuh
3 ige ige ige ha-ne hoga ha ne
4 A git git git gano dat ye- B yeh yuh
A' yagodɛ sɛ we we yago we'e'e B he yago no sɛwɛ ne yo-wi ine
A"
djagono sɛwe wɛ yago gwee o — wuh
1. A voice rises upward
2. I am walking

FIGURE 31.

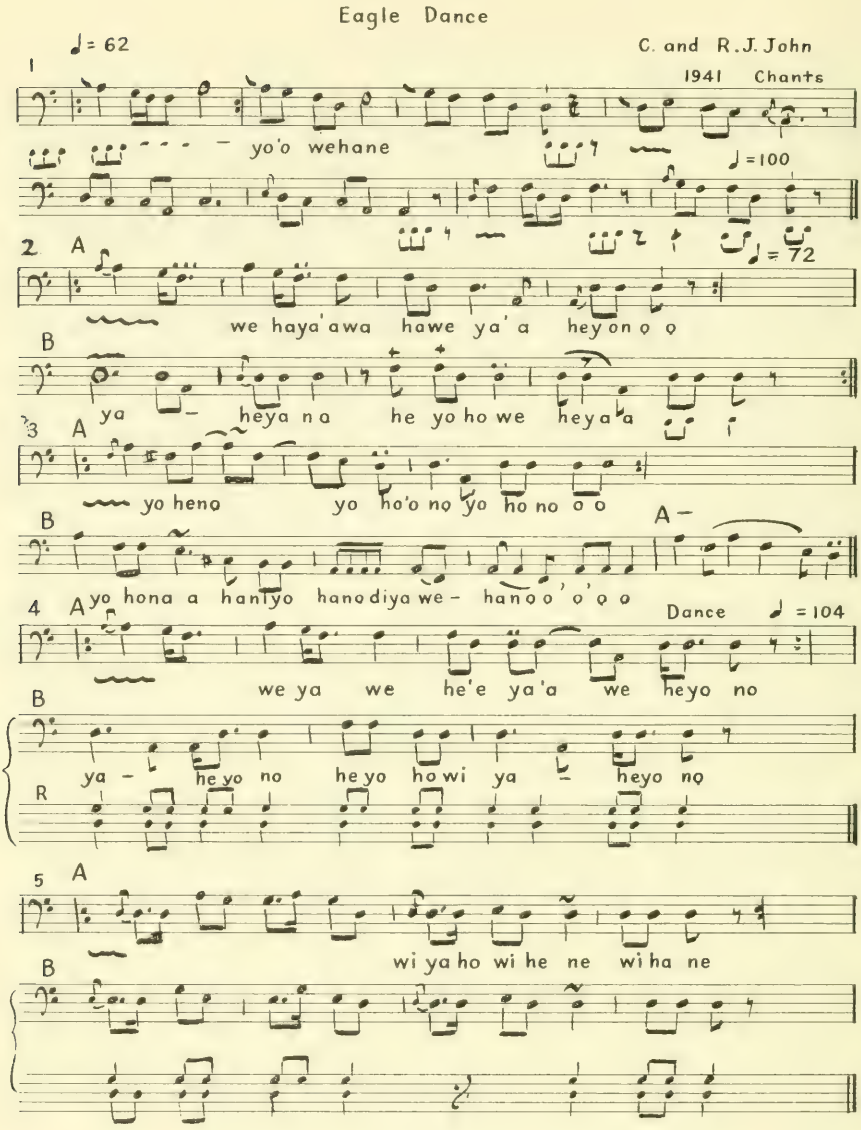

Eagle Dance
♩= 62
C. and R.J. John
1941 Chants
1
yo'o wehane
♩=100
2 A
we haya'awa hawe ya'a heyonoo
♩= 72
B
ya heya na he yo ho we heya'a
3 A
yo heno yo ho'o no yo ho no o o
B
A –
4 A yo hona a hanlyo hanodiya we – hanoo'o'o o
Dance ♩ = 104
B
we ya we he'e ya'a we heyo no
ya – heyo no heyo howi ya heyo no
R
5 A
wi ya ho wi he ne wi ha ne
B

FIGURE 32.

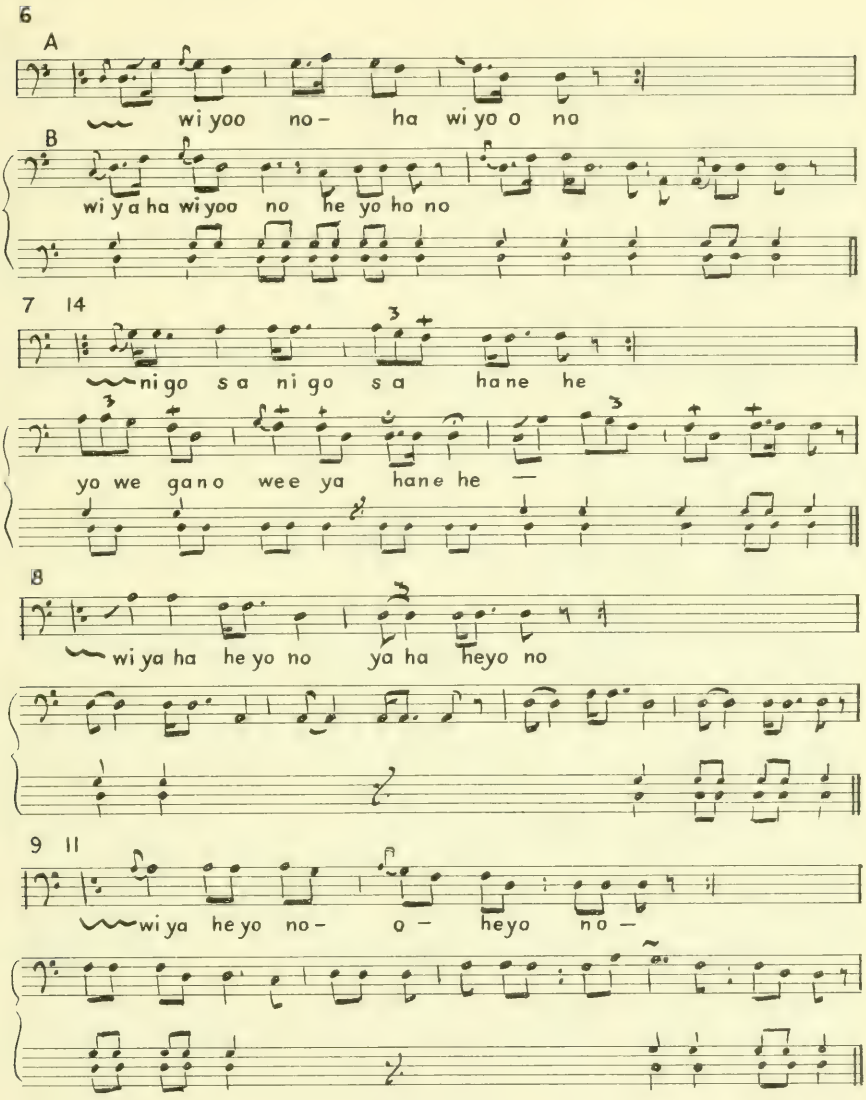

6
A
wi yoo no- ha wi yo o no
B
wi ya ha wi yoo no he yo ho no
7 14
ni go sa ni go sa hane he
yo we gano wee ya hane he —
8
wi ya ha he yo no ya ha heyo no
9 11
wi ya he yo no- o - heyo no -

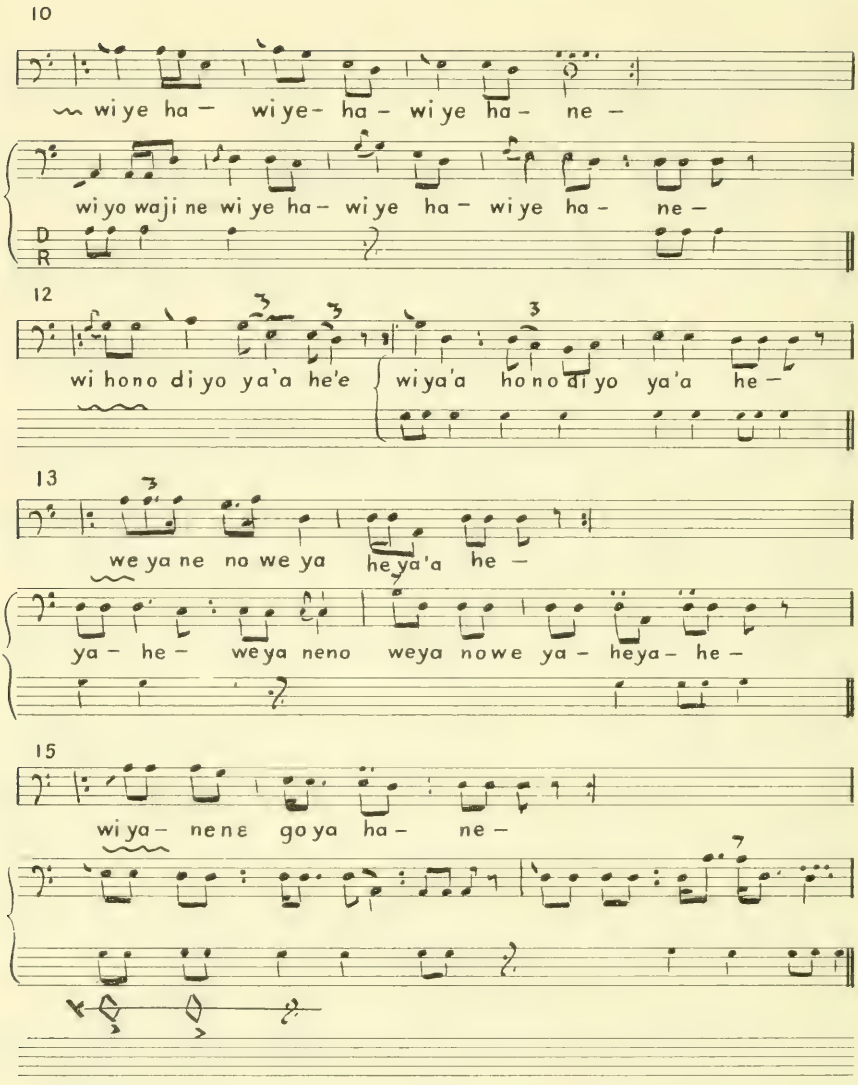
FIGURE 33.

10
wi ye ha — wi ye- ha - wi ye ha - ne —
wi yo waji ne wi ye ha - wi ye ha — wi ye ha - ne —
D
R
12
wi hono di yo ya'a he'e
wi ya'a ho no di yo ya'a he —
13
we ya ne no we ya he ya'a he —
ya — he — we ya neno we ya no we ya — he ya — he —
15
wi ya — nenɛ go ya ha — ne —

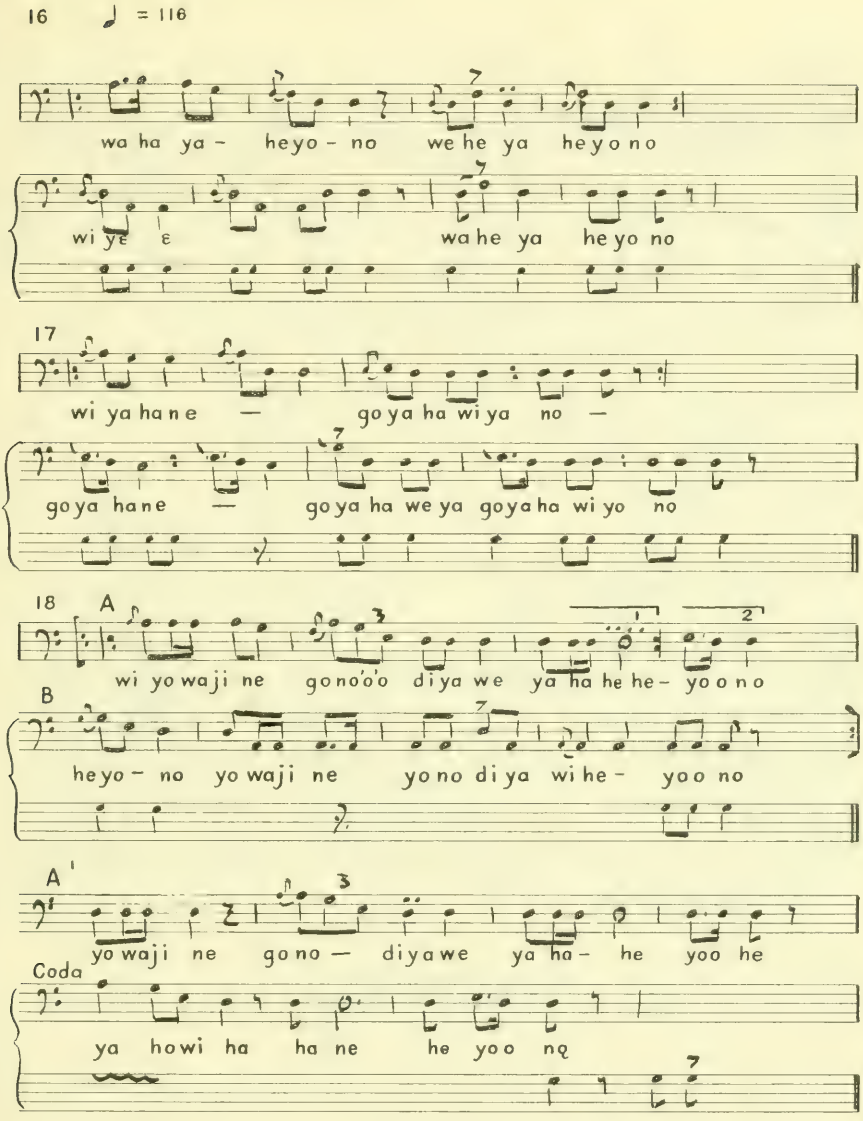
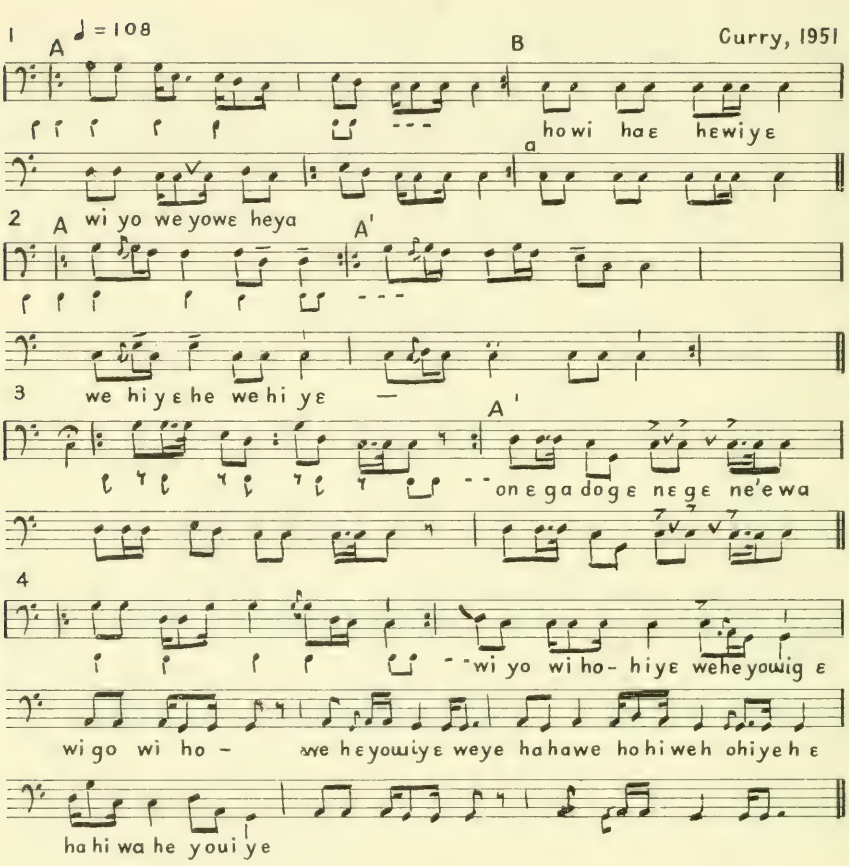
FIGURE 34.

16 ♩ = 116
wa ha ya - heyo - no we he ya heyo no
wi yɛ ɛ wa he ya he yo no
17
wi ya ha ne — goya ha wi ya no —
goya hane — goya ha we ya goya ha wi yo no
18 A
wi yo waji ne gono'o'o diya we ya ha he he - yo o no
B
heyo - no yo waji ne yo no di ya wi he - yo o no
A'
yo waji ne go no — diya we ya ha - he yoo he
Coda
ya howi ha ha ne he yo o nǫ

FIGURE 35.


Sun Rite
Curry, 1951
howi hae hewiye
wi yo we yowe heya
we hi ye he we hi ye
one ga doge nege ne'ewa
wi yo wi ho- hiye wehe yowigε
wi go wi ho - we heyowiyε weye hahawe hohiweh ohiyehε
ha hi wa he youi ye

3. Onegadoge nege ne'wa
We're going to find out

FIGURE 36.

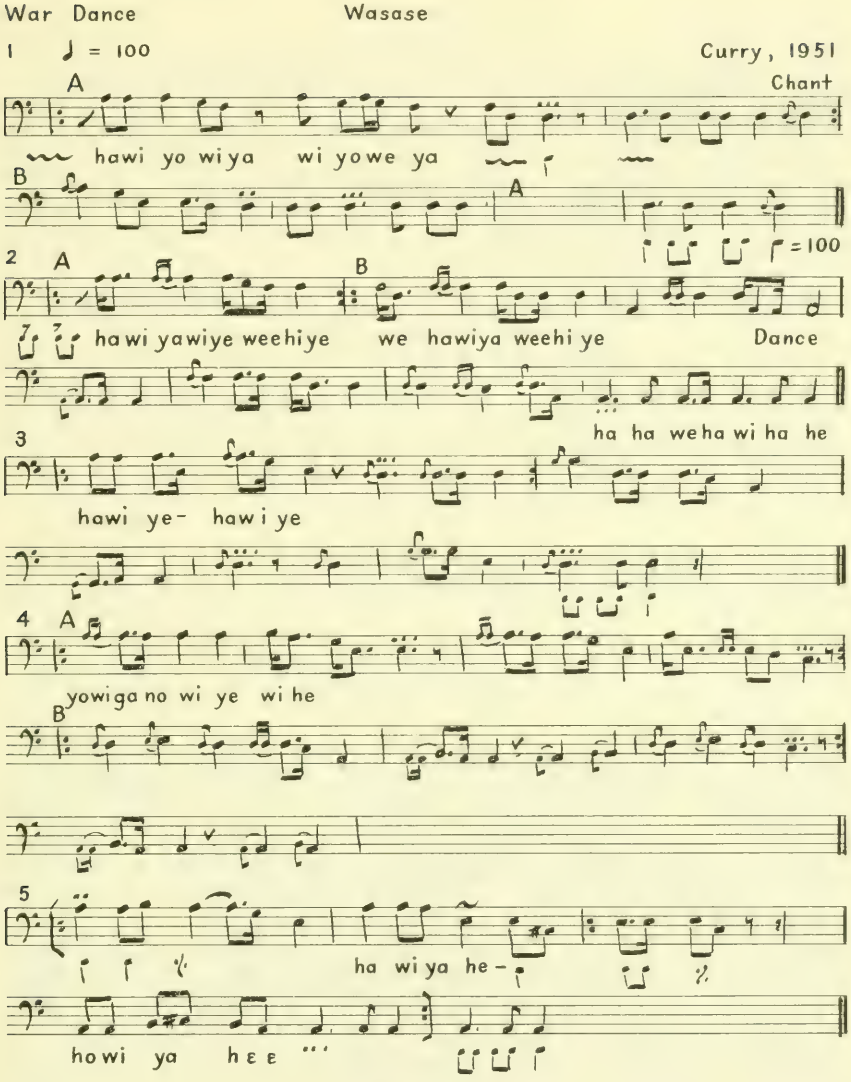
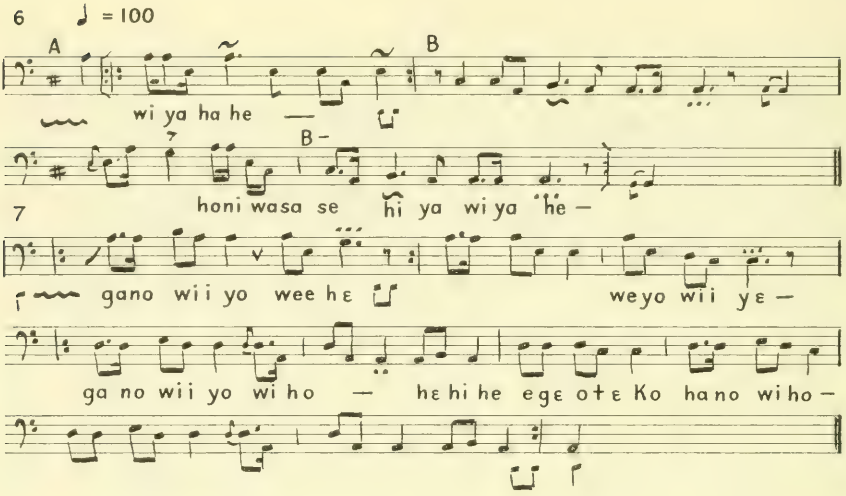

War Dance
Wasase
1 ♩ = 100
Curry, 1951
A
Chant
hawi yo wiya wi yowe ya
B
A
♩ = 100
2 A
B
hawi yawiye weehiye we hawiya weehi ye
Dance
ha ha weha wi ha he
3
hawi ye- hawi ye
4 A
yowiga no wi ye wi he
B
5
ha wi ya he-
howi ya hɛɛ

FIGURE 37.



From Kwakkwisaska near St. Regis
egɛotɛko—The Seneca always come out on top

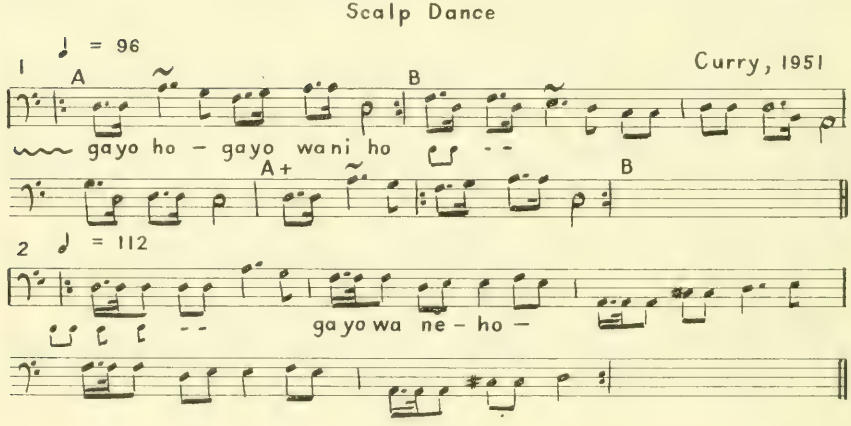


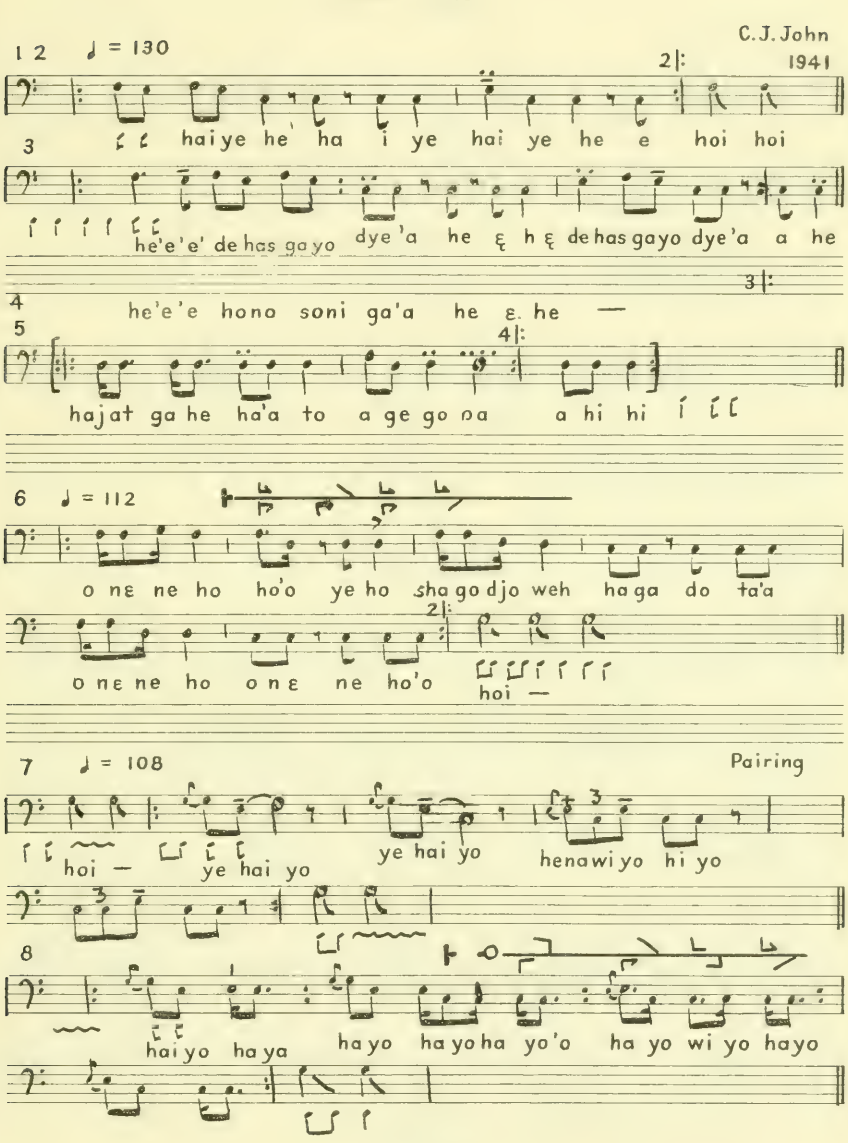
FIGURE 38.

False –faces
C. J. John
1941
1 2 ♩ = 130
2|:
3
hai ye he ha i ye hai ye he e hoi hoi
he'e'e' de has ga yo dye 'a he ɛ h ɛ de has ga yo dye 'a a he
3|:
4
he'e'e hono soni ga'a he ɛ. he —
5
4|:
haj at ga he ha'a to a ge go na a hi hi
6 ♩ = 112
o nɛ ne ho ho'o ye ho sha go djo weh ha ga do ta'a
2|:
o nɛ ne ho o nɛ ne ho'o
hoi —
7 ♩ = 108
Pairing
hoi — ye hai yo ye hai yo henawi yo hi yo
8
hai yo ha ya ha yo ha yo ha yo'o ha yo wi yo ha yo

FIGURE 39.

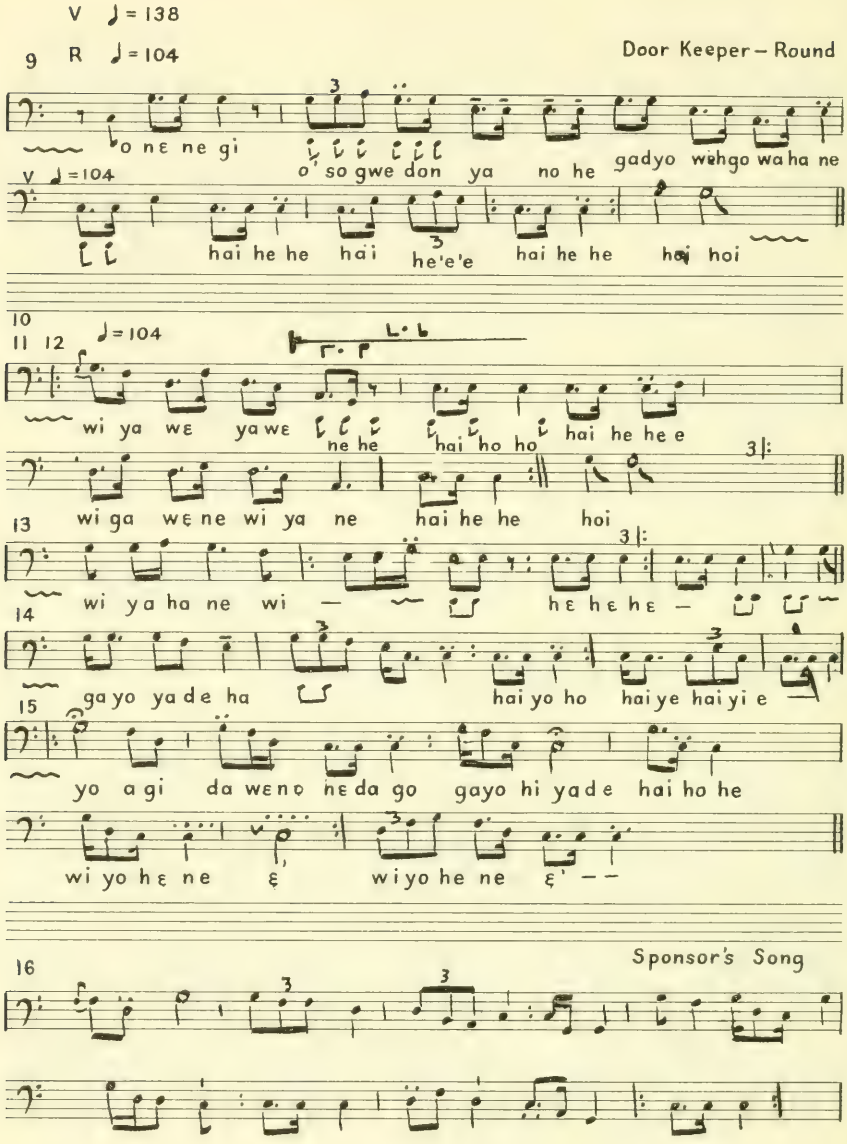
634-599 O - 64 - 10

V ♩ = 138
9 R ♩ = 104
Door Keeper – Round
o nɛ ne gi
o' so gwe don ya no he
gadyo wɛhgo wa ha ne
V ♩ = 104
hai he he hai
he'e'e
hai he he
hai hoi
10
11 12 ♩ = 104
wi ya wɛ ya wɛ
ne he
hai ho ho
hai he he e
wi ga wɛ ne wi ya ne
hai he he
hoi
wi ya ha ne wi —
hɛ hɛ hɛ —
14
ga yo ya de ha
hai yo ho
hai ye hai yi e
15
yo a gi da wɛno nɛ da go
gayo hi ya de
hai ho he
wi yo hɛ ne ɛ'
wi yo he ne ɛ' — —
16
Sponsor's Song

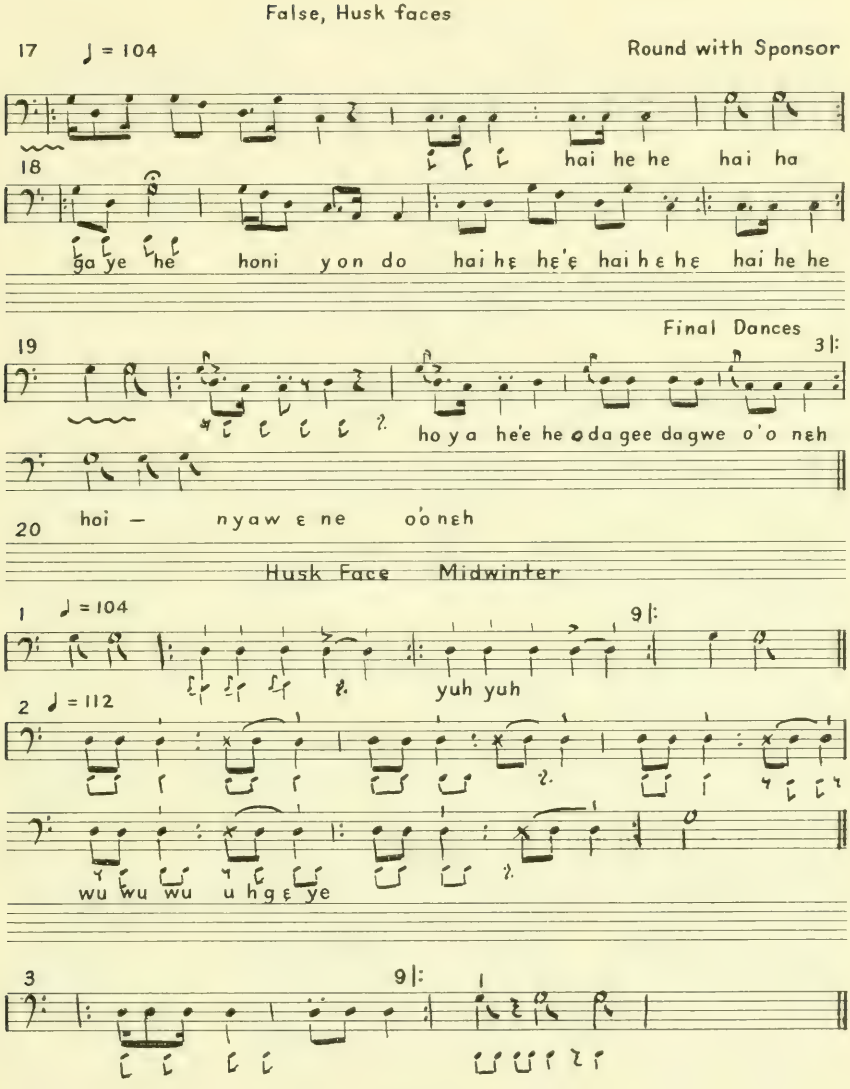
FIGURE 40.

False, Husk faces
17 ♩ = 104
Round with Sponsor
hai he he hai ha
18
ga ye he honi yon do hai hɛ hɛ'ɛ hai hɛ hɛ hai he he
Final Dances
19
3|:
ho ya he'e he o da gee da gwe o'o nɛh
20 hoi — nyaw ɛ ne o'o nɛh
Husk Face Midwinter
1 ♩ = 104
9|:
yuh yuh
2 ♩ = 112
wu wu wu u h g ɛ ye
3
9|:
1

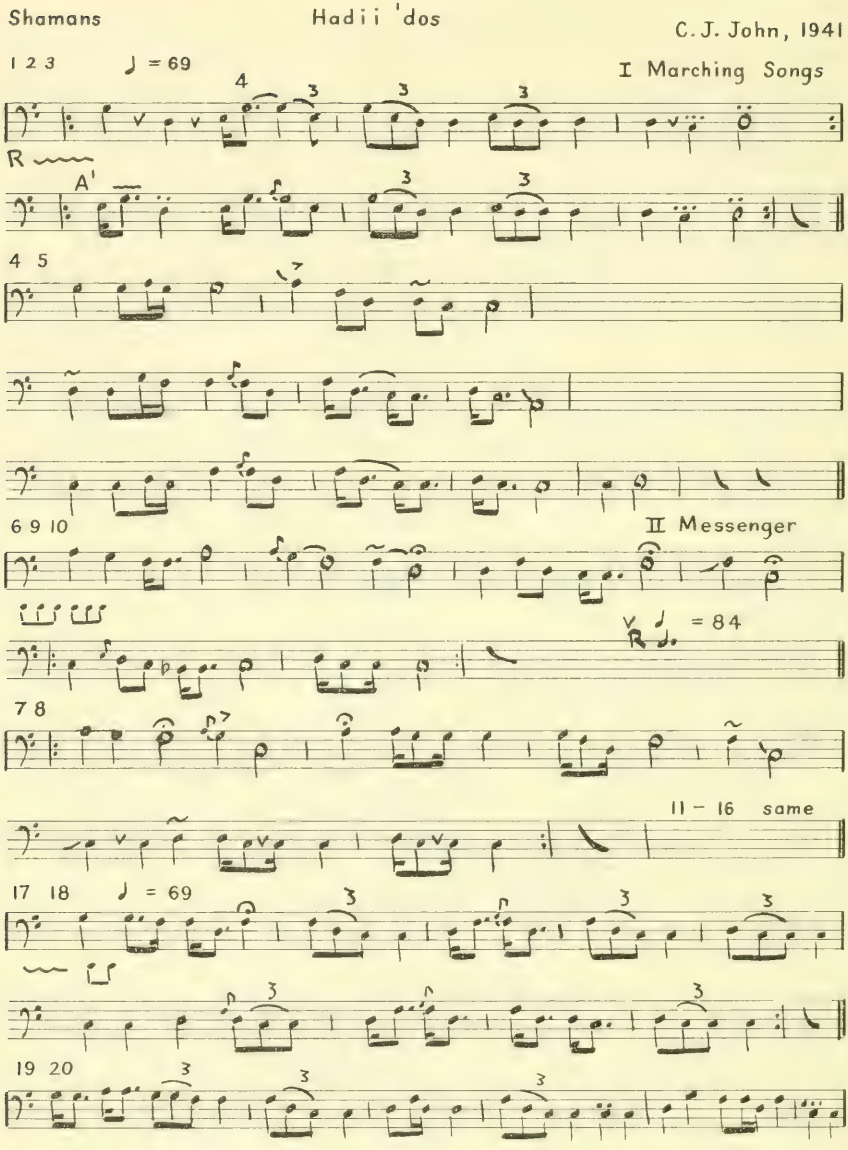
FIGURE 41.

Shamans
Hadii 'dos
C. J. John, 1941
I Marching Songs
1 2 3
♩ = 69
R
A'
4 5
6 9 10
II Messenger
= 84
7 8
11 – 16 same
17 18
♩ = 69
19 20

FIGURE 42.

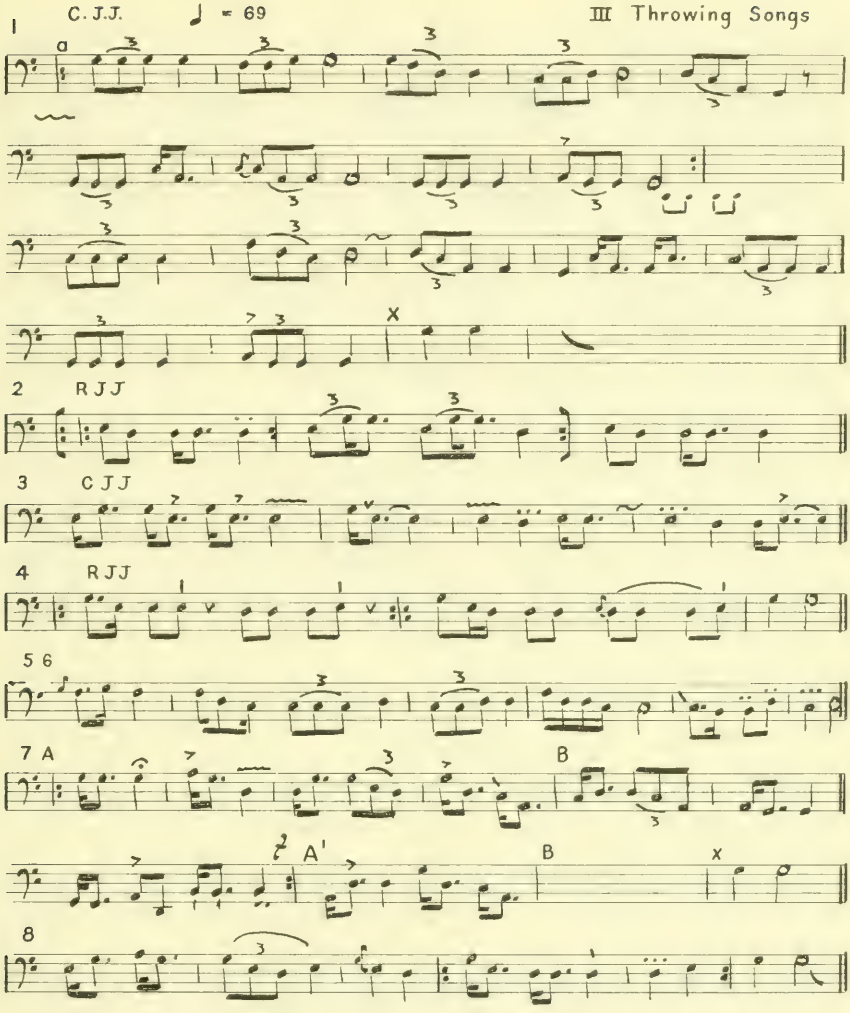


FIGURE 43.

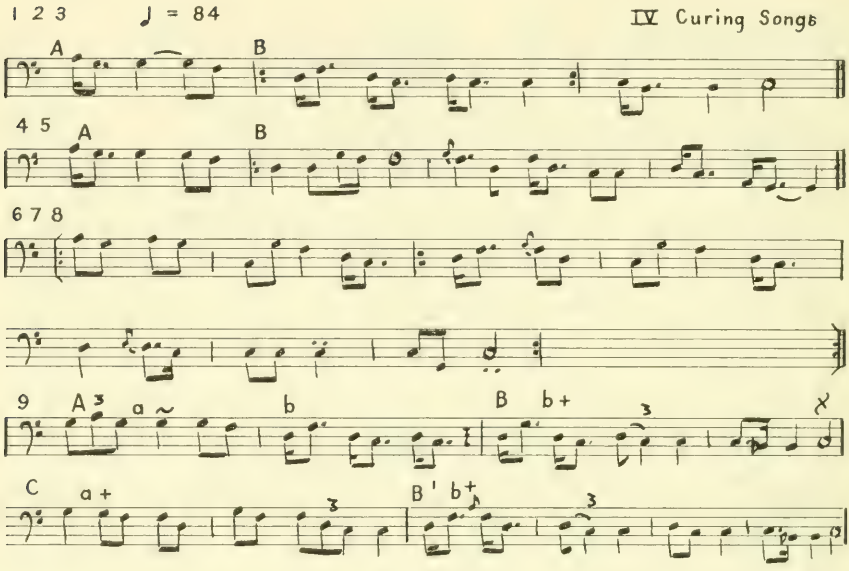


FIGURE 44.

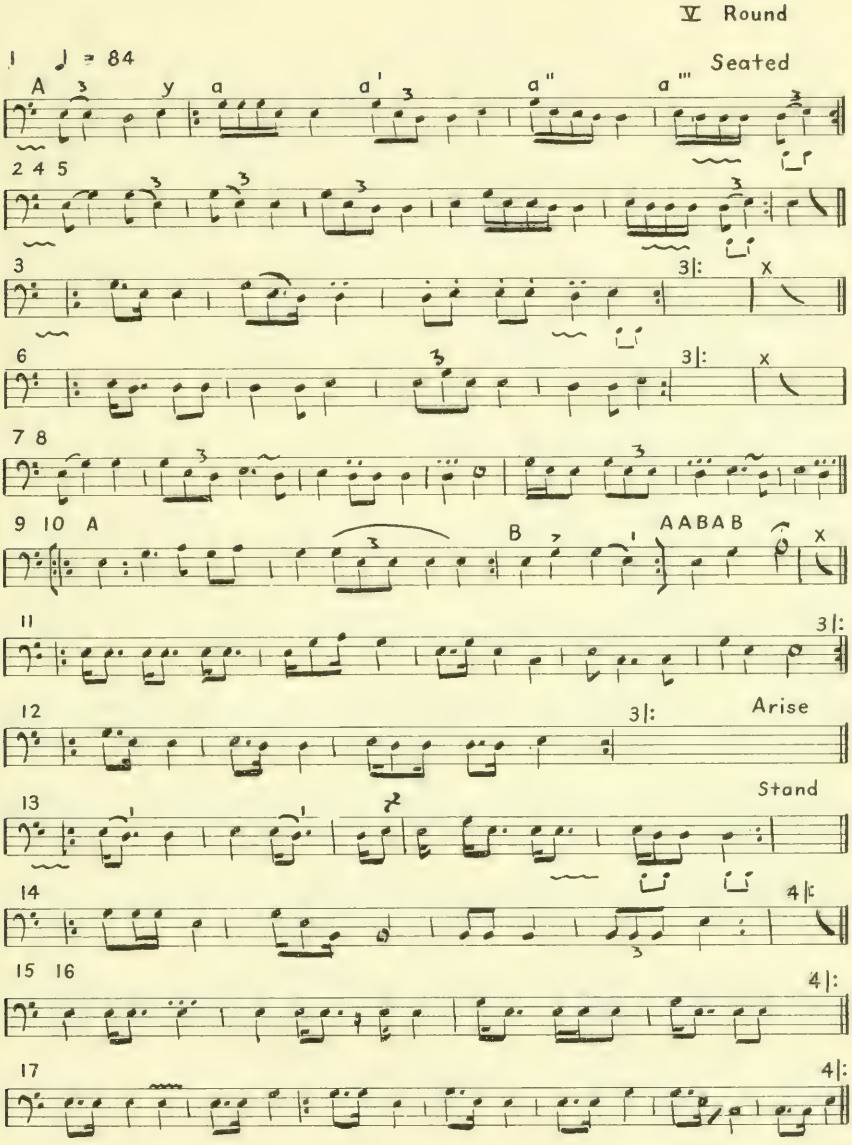

V Round
1 ♩ = 84
Seated
A
y
a
a'
a"
a'''
2 4 5
3
3|:
X
6
3|:
X
7 8
9 10 A
B
AABAB
X
11
3|:
12
3|:
Arise
13
Stand
14
4|:
15 16
4|:
17
4|:

FIGURE 45.

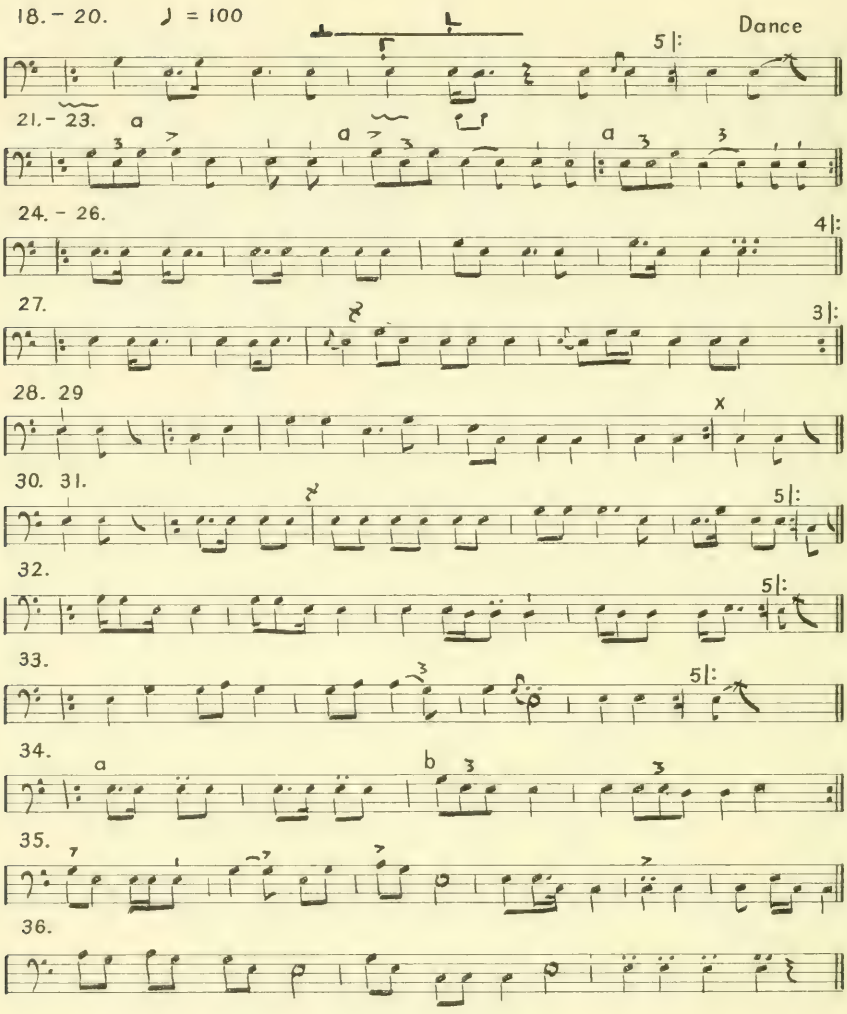

18. – 20.
♪ = 100
Dance
5|:
21. – 23.
a
a
a
24. – 26.
4|:
27.
3|:
28. 29
x
30. 31.
5|:
32.
5|:
33.
5|:
34.
a
b
35.
36.

FIGURE 46.

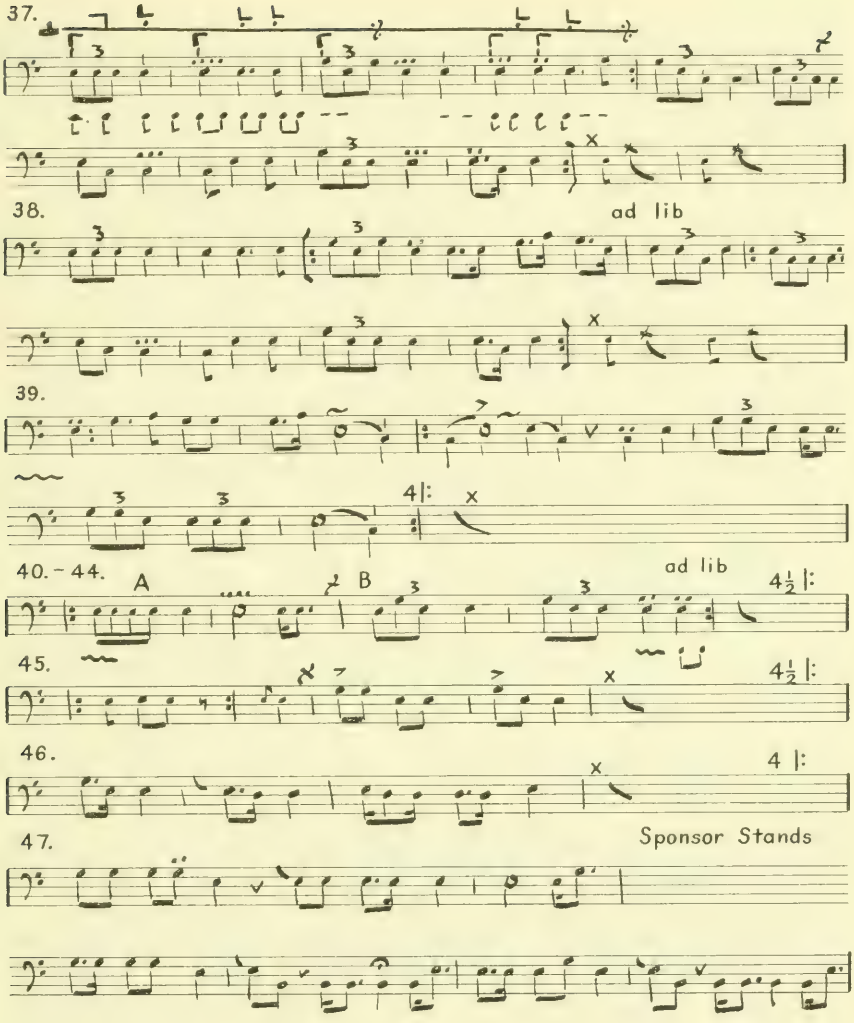


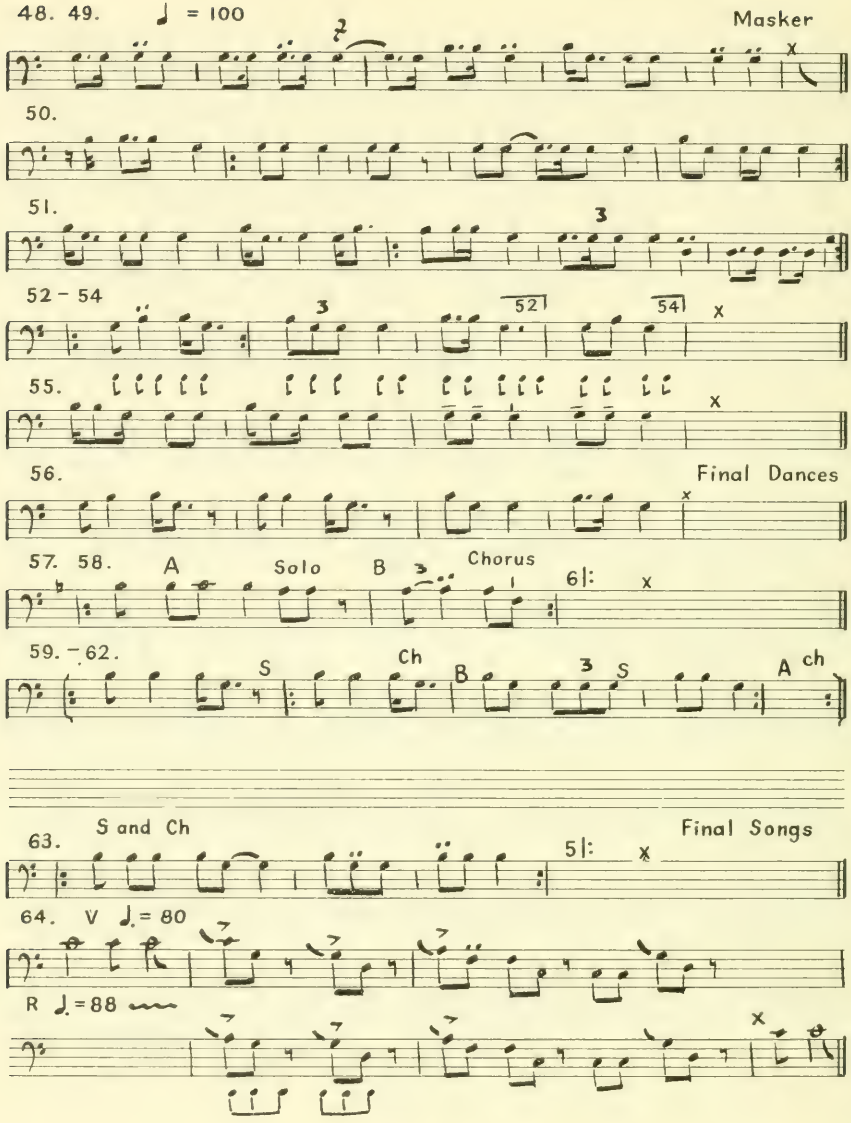
FIGURE 47.

48. 49. ♩ = 100
Masker
50.
51.
52 – 54
55.
56.
Final Dances
57. 58.
A
Solo
B
Chorus
59. – 62.
S
Ch
B
S
A ch
63.
S and Ch
Final Songs
64.
V ♩. = 80
R ♩. = 88

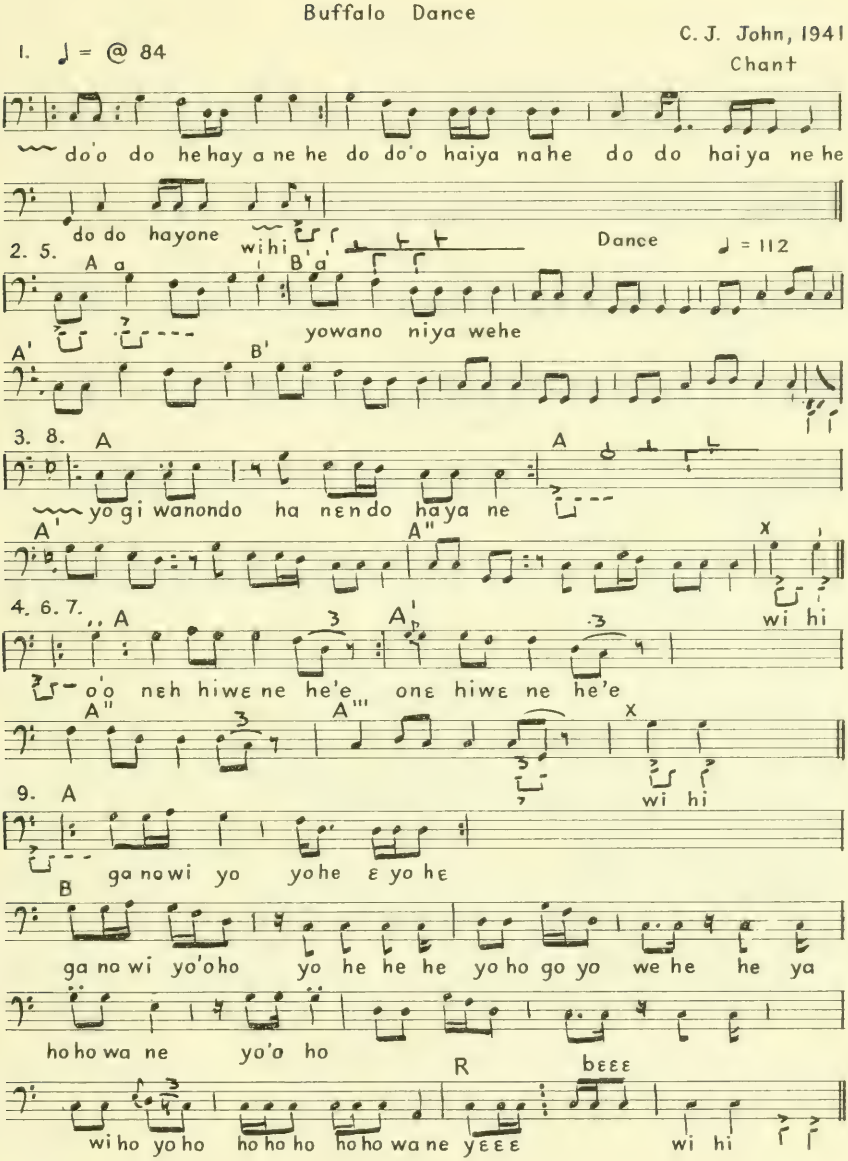
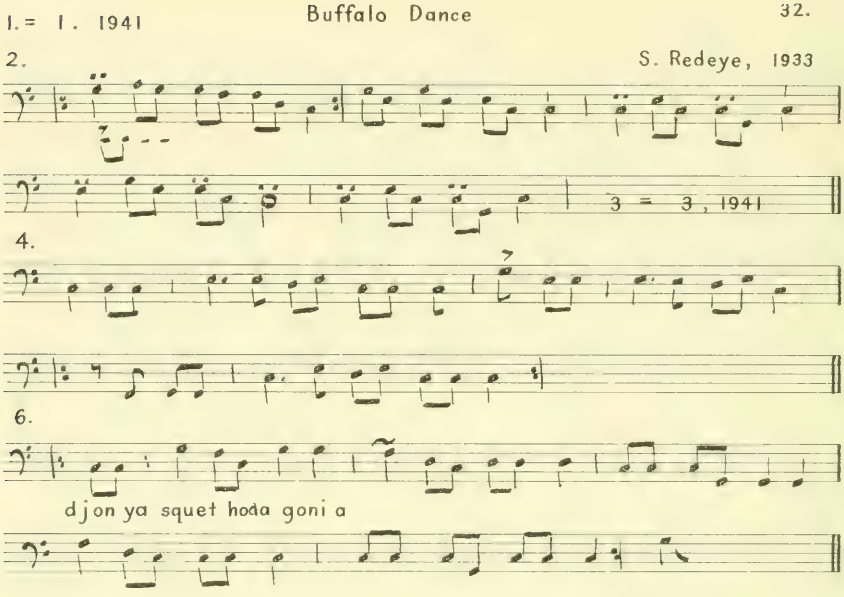
FIGURE 48.

Buffalo Dance
C. J. John, 1941
Chant
1. ♩ = @ 84
do'o do he hay a ne he do do'o haiya na he do do haiya ne he
do do hayone wihi
2. 5.
Dance ♩ = 112
yowano niya wehe
3. 8.
yo gi wanondo ha nɛndo haya ne
4. 6. 7.
wi hi
o'o nɛh hiwɛ ne he'e onɛ hiwɛ ne he'e
9.
wi hi
ga nowi yo yohe ɛ yo hɛ
ga na wi yo'oho yo he he he yo ho go yo we he he ya
ho ho wa ne yo'o ho
wi ho yo ho ho ho ho ho wa ne yɛɛɛ
bɛɛɛ
wi hi

FIGURE 49.

Buffalo Dance, 1933

6. djonyaskwat hodagonia
one rib is the cause of sickness

(Not sung in 1941, because of malignant potency: the magic buffalo passes underground and comes up during this song.)

Bear Dance

All burden syllables except—

9. ha'ooneh jiigwe

So now strip the bushes (of berries, the bear's food).

Members drink from pail of berry juice.

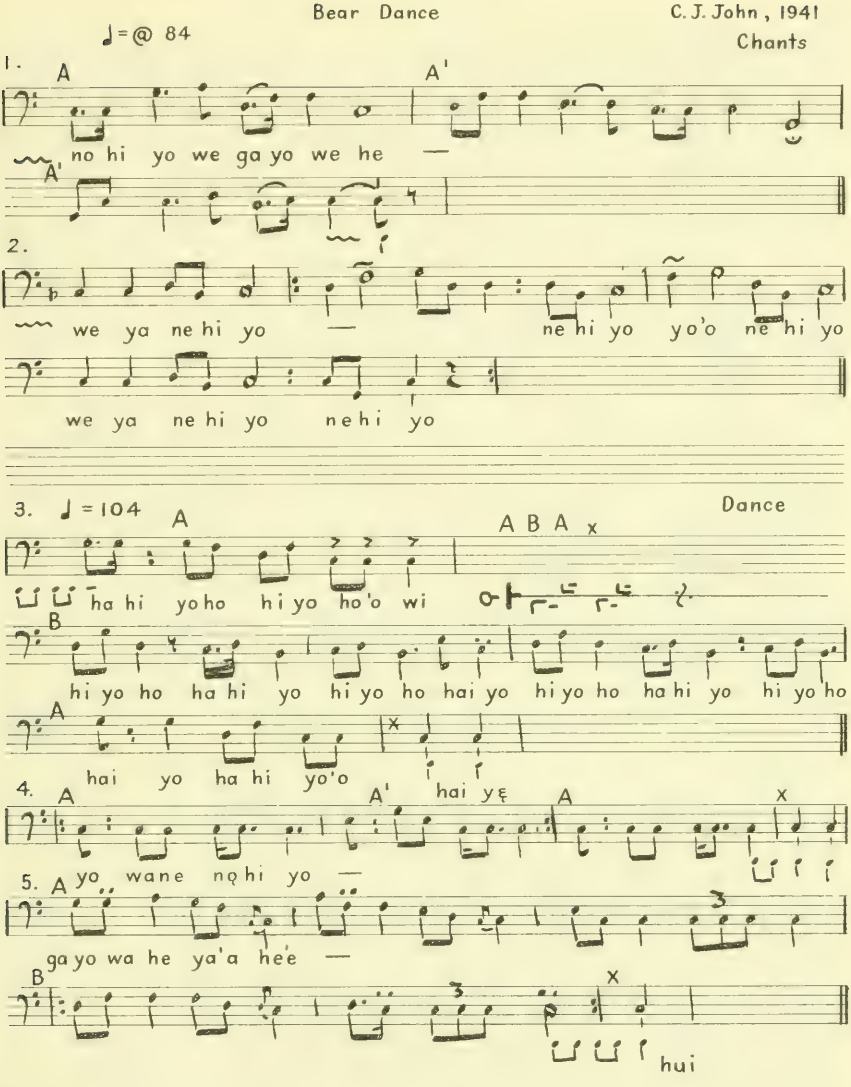
FIGURE 50.

Bear Dance
C. J. John, 1941
Chants
♩=@ 84
1. A
A'
no hi yo we ga yo we he —
A'
2.
we ya ne hi yo —
ne hi yo yo'o ne hi yo
we ya ne hi yo ne hi yo
3. ♩=104
A
A B A x
Dance
ha hi yo ho hi yo ho'o wi
B
hi yo ho ha hi yo hi yo ho hai yo hi yo ho ha hi yo hi yo ho
A
4. A
hai yo ha hi yo'o
A'
hai yę
A
x
5. A
yo wane nǫ hi yo —
ga yo wa he ya'a hee —
B
x
hui

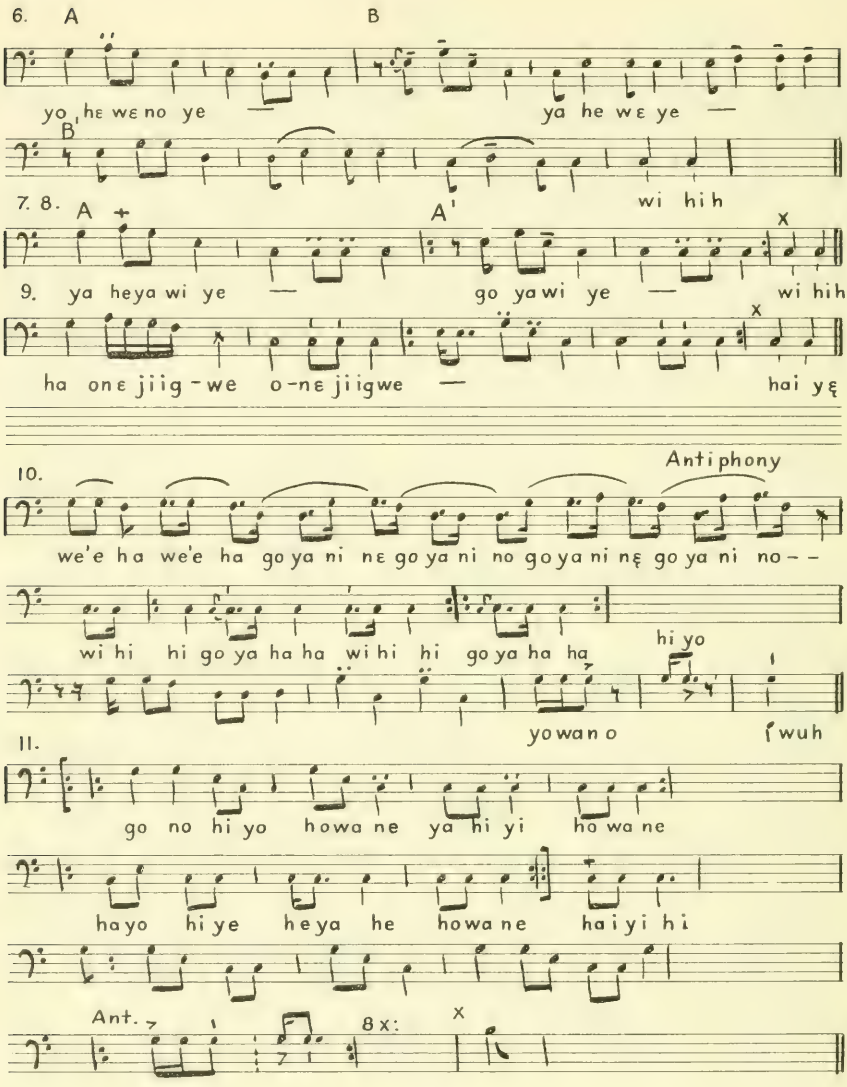
FIGURE 51.

6. A
B
yo hɛ wɛ no ye — ya he wɛ ye —
B'
7. 8. A
A'
wi hih
9. ya heya wi ye — go ya wi ye — wi hih
ha onɛ jiig-we o-nɛ jiigwe — hai yę
Antiphony
10.
we'e ha we'e ha go ya ni nɛ go ya ni no go ya ni nę go ya ni no--
wi hi hi go ya ha ha wi hi hi go ya ha ha
hi yo
yowano
'wuh
11.
go no hi yo howa ne ya hi yi ho wa ne
hayo hi ye heya he howa ne hai yi hi
Ant.
8x:

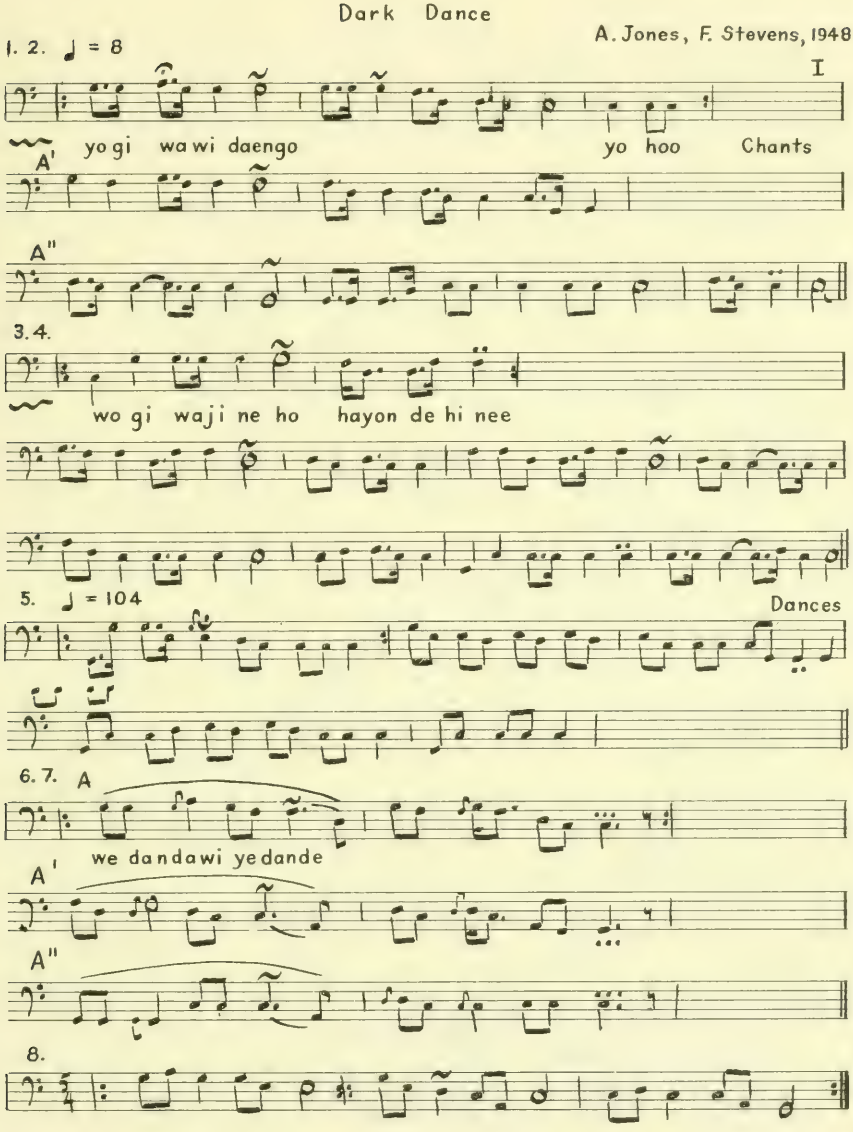
FIGURE 52.

Dark Dance
A. Jones, F. Stevens, 1948
1. 2. ♩ = 8
I
yo gi wa wi daengo yo hoo Chants
A'
A"
3. 4.
wo gi waji ne ho hayon de hi nee
5. ♩ = 104
Dances
6. 7. A
we dandawi ye dande
A'
A"
8.

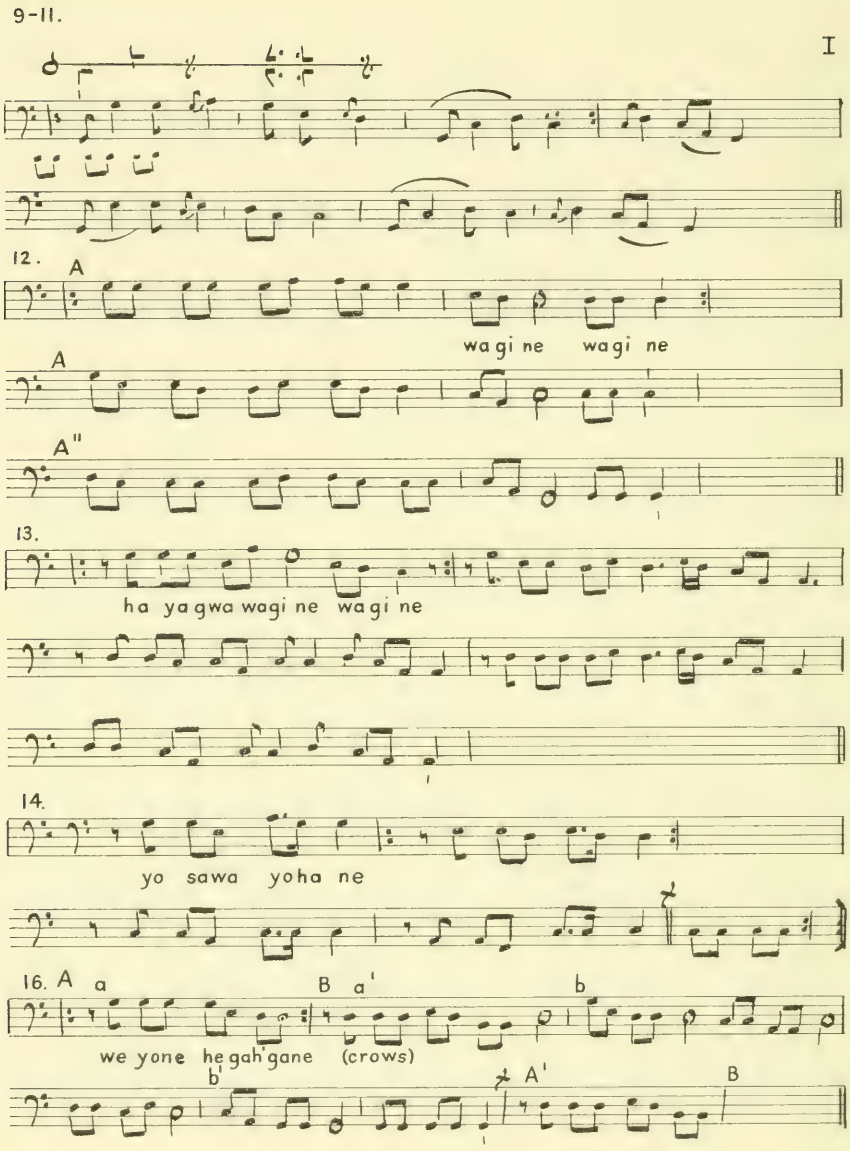
FIGURE 53.

9-11.
I
12.
A
wa gi ne wa gi ne
A
A"
13.
ha ya gwa wa gi ne wa gi ne
14.
yo sawa yoha ne
16. A a B a' b
we yone he gah'gane (crows)
b'
A'
B

FIGURE 54.

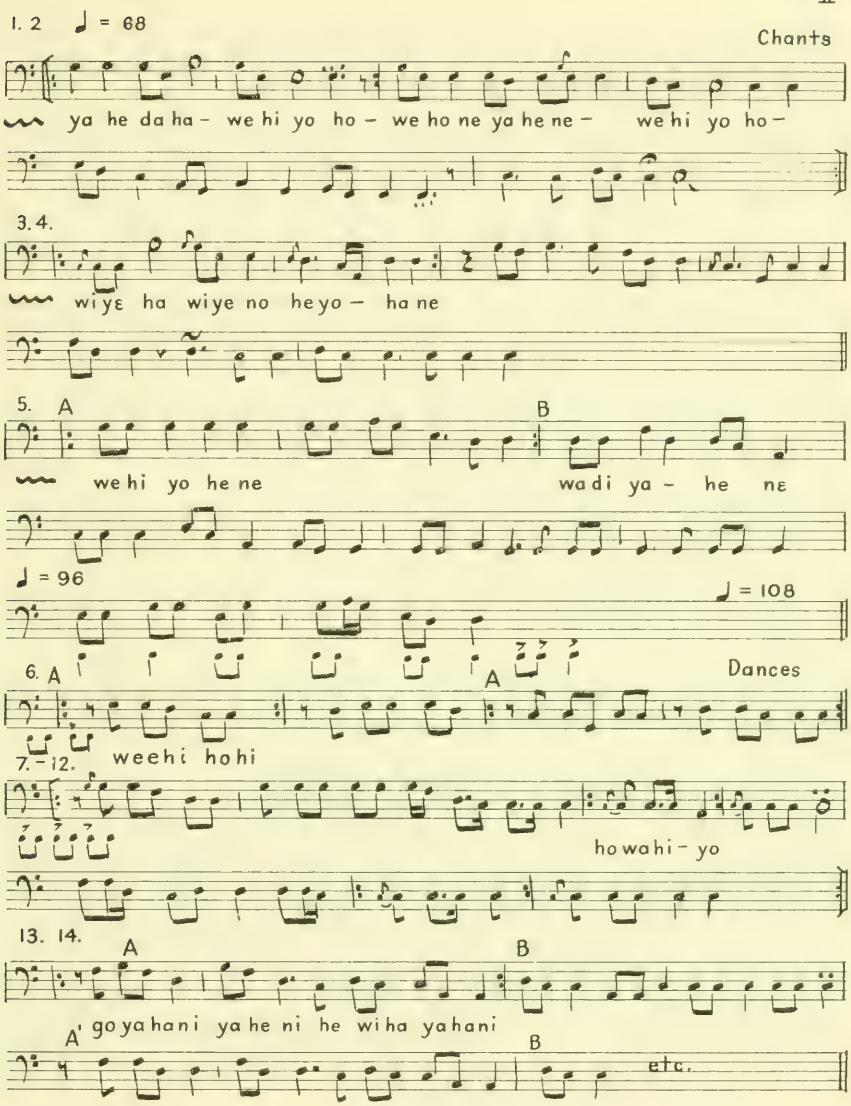


FIGURE 55.

634-599 O - 64 - 11

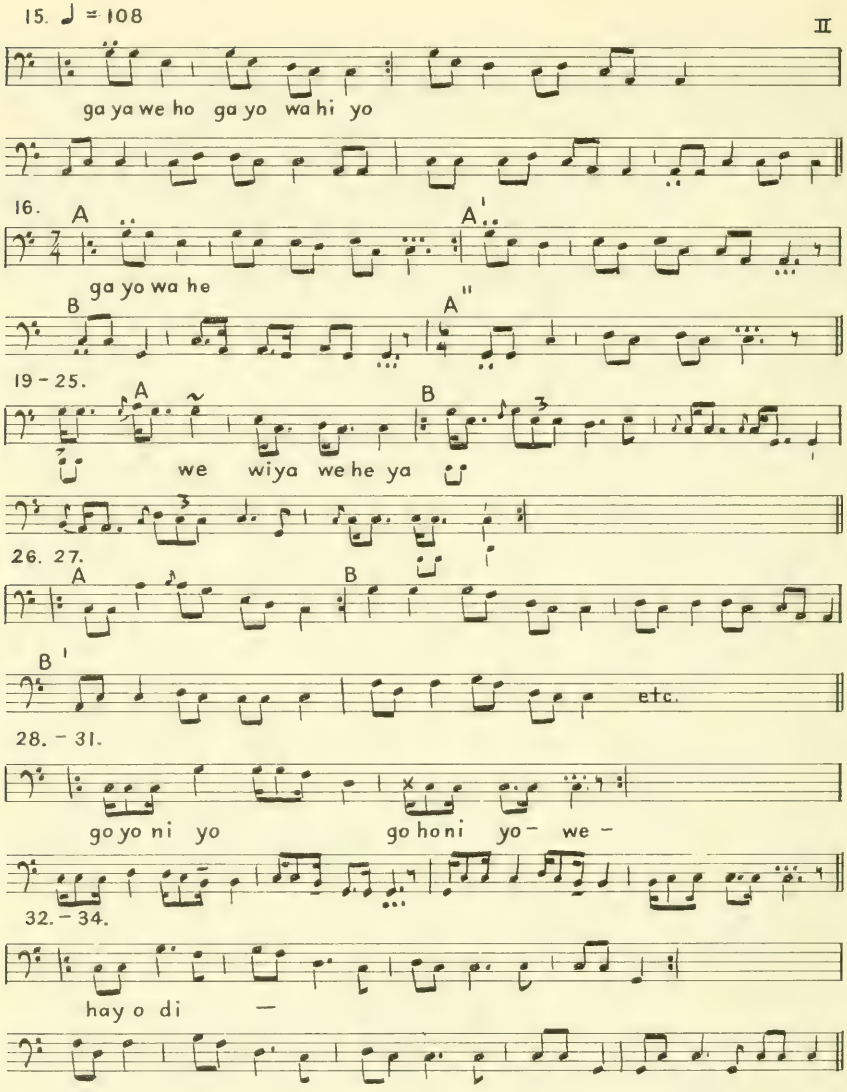

15. ♩ = 108
II
ga ya we ho ga yo wa hi yo
16.
A
A'
ga yo wa he
B
A''
19 – 25.
A
B
we wiya we he ya
26. 27.
A
B
B'
etc.
28. – 31.
go yo ni yo go ho ni yo – we –
32. – 34.
hay o di —

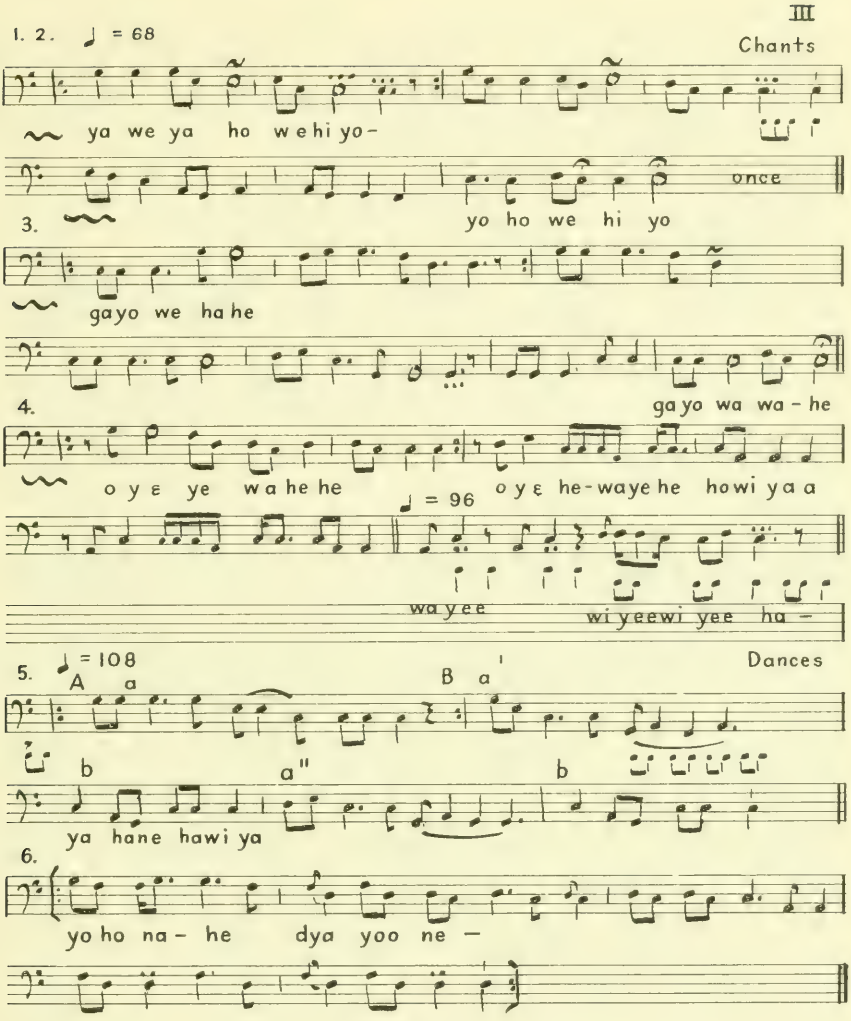
FIGURE 56.

III
Chants
1. 2. ♩ = 68
ya we ya ho we hi yo-
once
3.
yo ho we hi yo
gayo we ha he
4.
gayo wa wa - he
o y ɛ ye wa he he
o y ɛ he-waye he howi ya a
♩ = 96
wayee
wi yeewi yee ha -
5. ♩ = 108
A a
B a'
Dances
b
a"
b
ya hane hawi ya
6.
yo ho na - he dya yoo ne -

FIGURE 57.

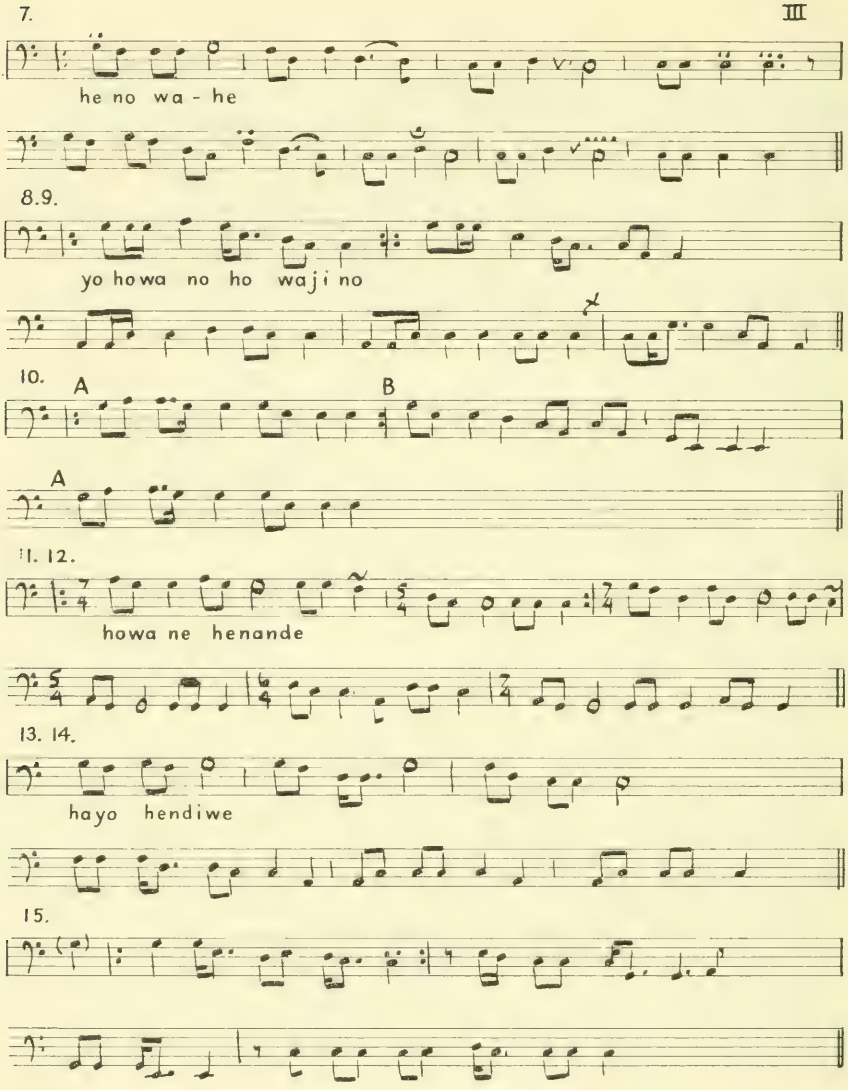

7.
III
he no wa - he
8.9.
yo howa no ho waji no
10.
A
B
A
11. 12.
howa ne henande
13. 14.
hayo hendiwe
15.

FIGURE 58.

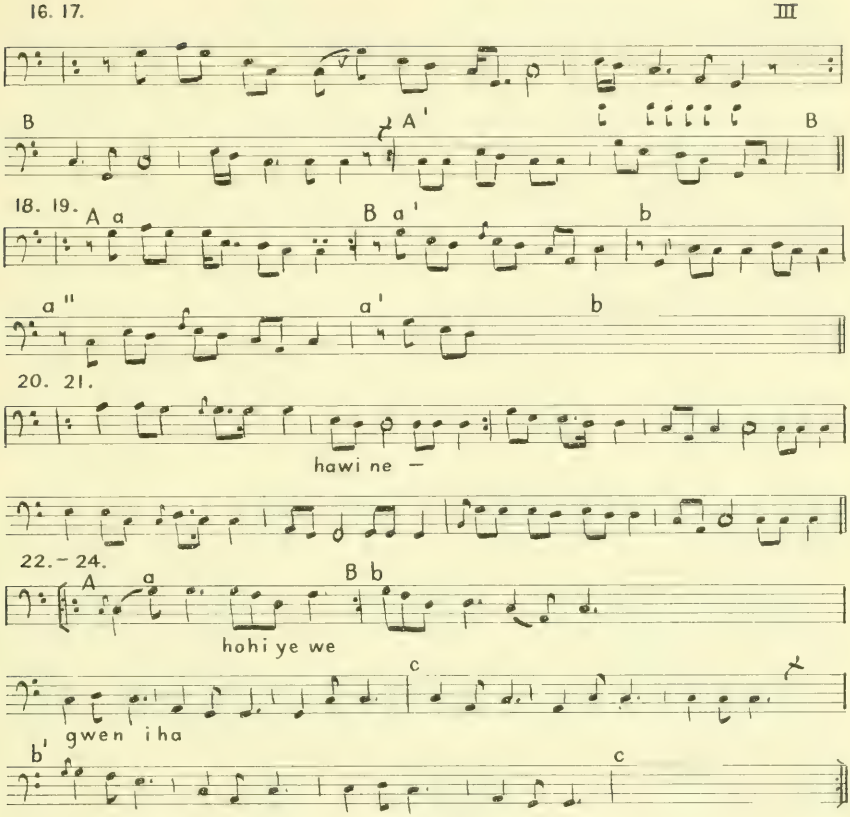

16. 17.
III
B
A'
B
18. 19.
A a
B a'
b
a"
a'
b
20. 21.
hawi ne —
22. – 24.
A
a
B b
hohi ye we
c
gwen i ha
b'
c

FIGURE 59.

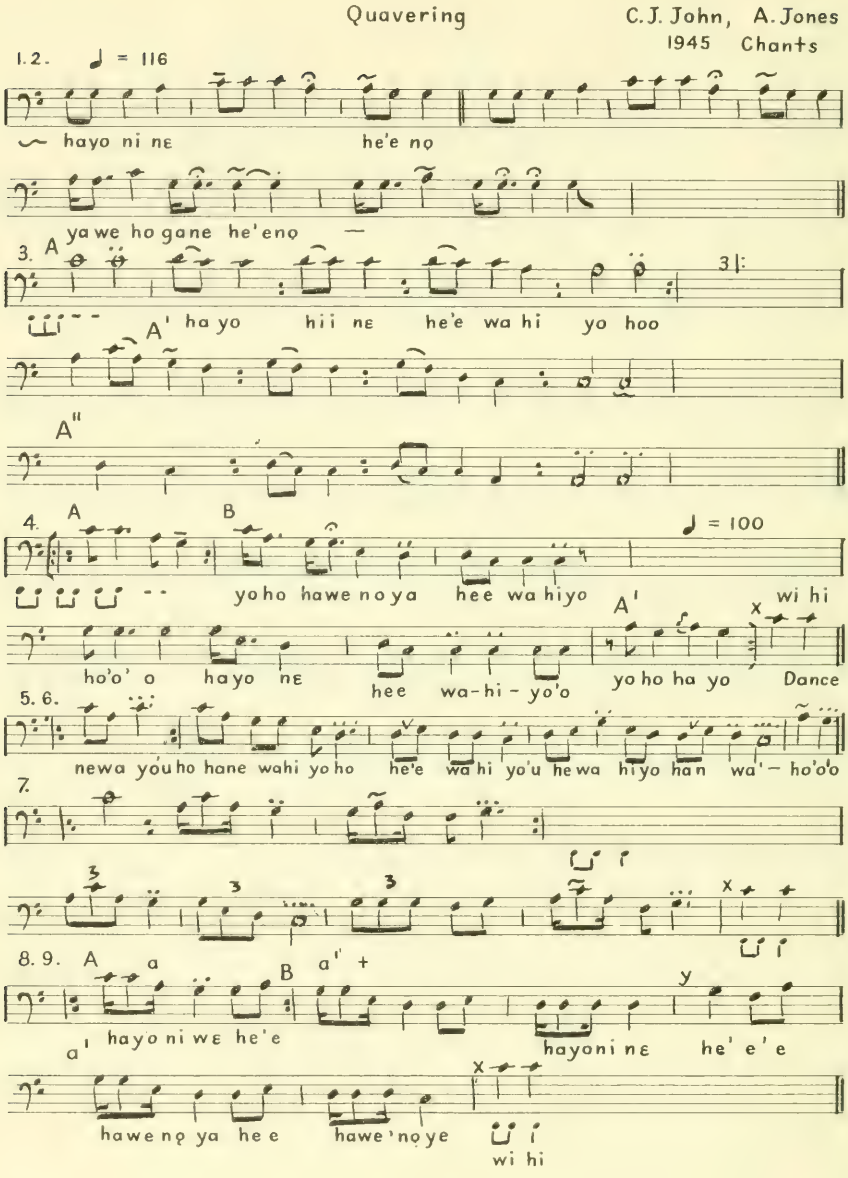

Quavering
C.J. John, A. Jones
1945 Chants
1.2. ♩ = 116
hayo ni nɛ he'e nǫ
ya we ho gane he'enǫ
3. A
3|:
A' ha yo hii nɛ he'e wa hi yo hoo
A"
4. A B
♩ = 100
yo ho hawe no ya hee wa hiyo
A' wi hi
ho'o' o hayo nɛ hee wa-hi-yo'o
yo ho ha yo Dance
5. 6.
newa you ho hane wahi yo ho he'e wa hi yo'u he wa hi yo han wa'— ho'o'o
7.
8. 9. A a B a' +
a' hayo ni wɛ he'e
hayoni nɛ he' e' e
hawe nǫ ya he e hawe'nǫ ye
wi hi

FIGURE 60.

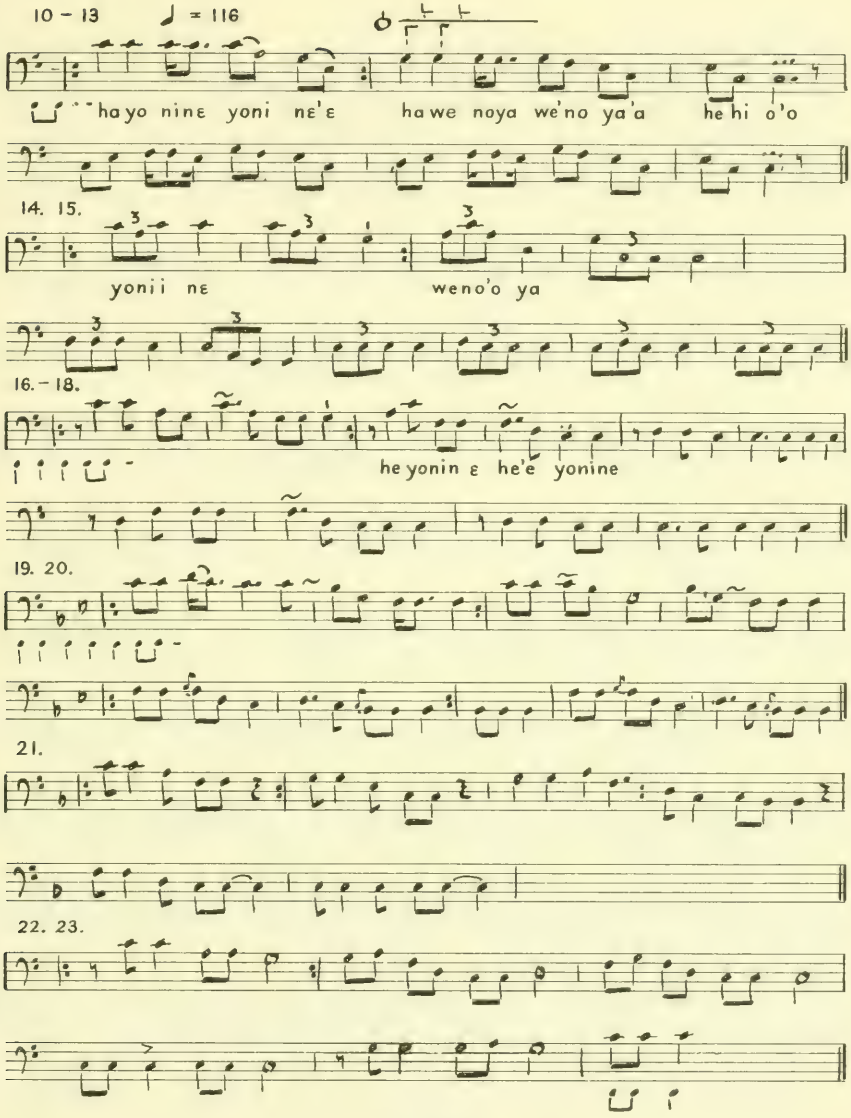

10 – 13
♩ = 116
hayo ninɛ yoni nɛ'ɛ hawe noya we'no ya'a he hi o'o
14. 15.
yonii nɛ weno'o ya
16. – 18.
heyonin ɛ he'e yonine
19. 20.
21.
22. 23.

FIGURE 61.

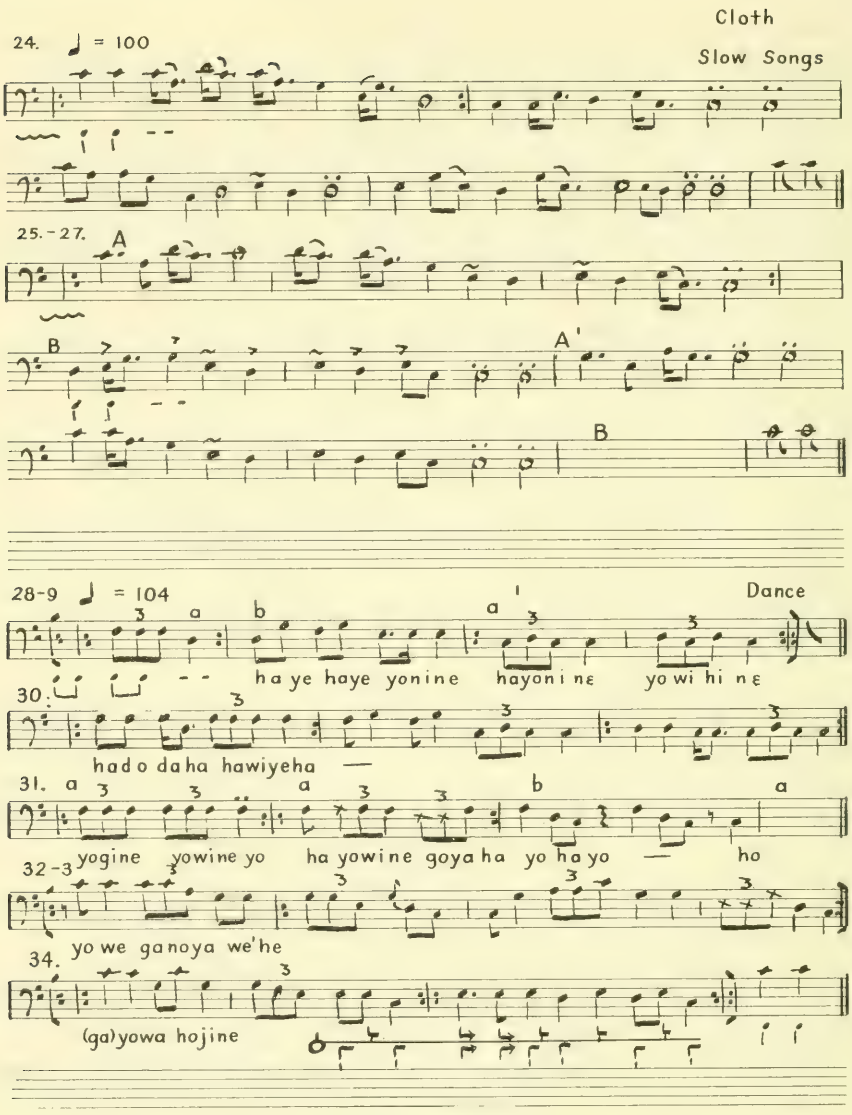
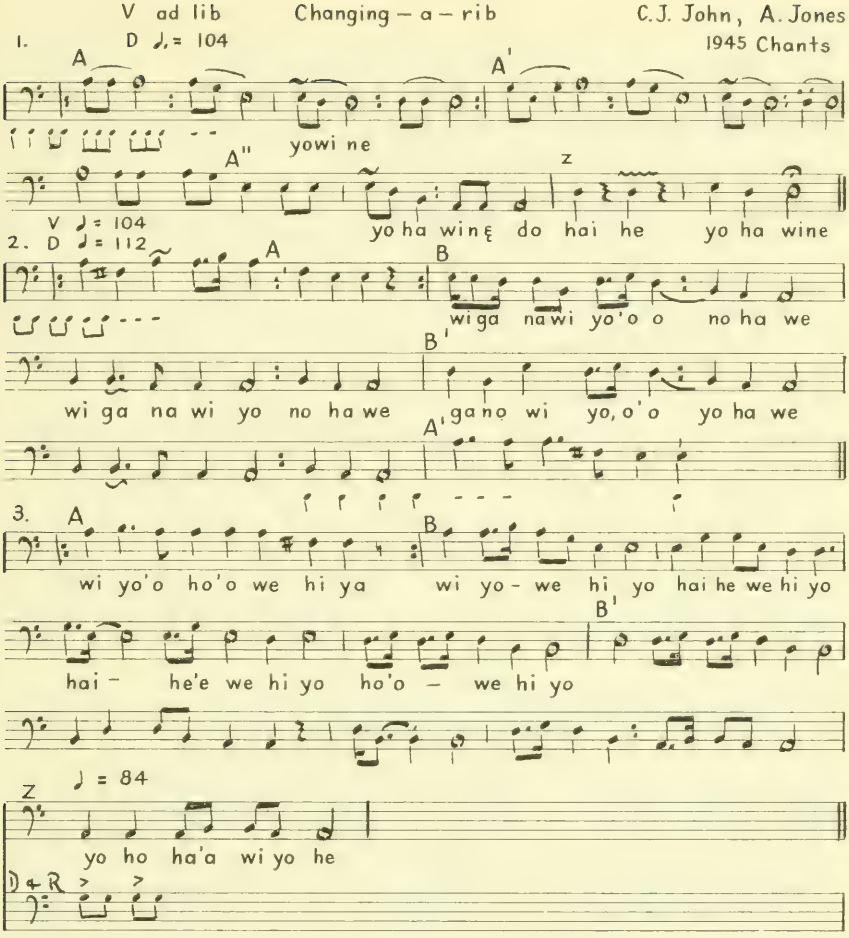

Cloth
Slow Songs
24. ♩ = 100
25.-27. A
B
A'
B
28-9 ♩ = 104
Dance
a
b
a'
ha ye haye yonine hayoni nɛ yowi hi nɛ
30.
hado daha hawiyeha —
31. a
a
b
a
32-3 yogine yowine yo ha yowine goya ha yo ha yo — ho
34.
yowe ganoya we'he
(ga)yowa hojine

FIGURE 62.



Changing-a-rib

All burden syllables, except first dance song—

4. yoho honę'nawi'yoho :] hawinęyo :[hawinęnyo :] haiinęwahiyoho hawinęyo

Now it goes nicely

FIGURE 63.

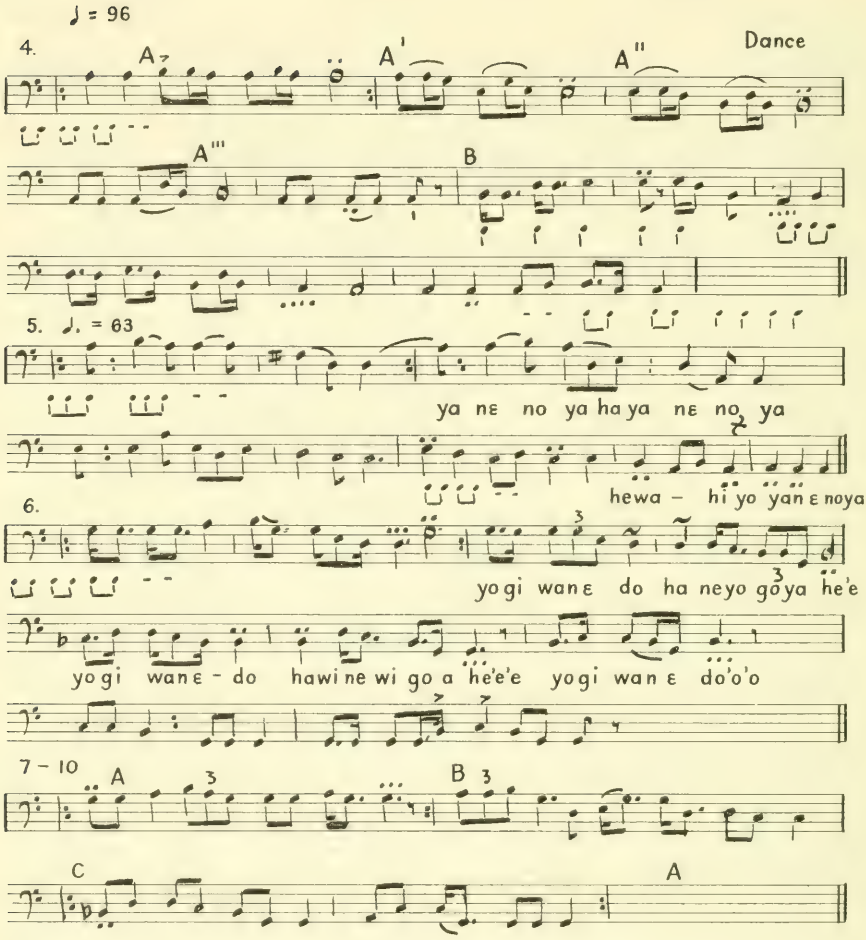

♩ = 96
4.
A
A'
A''
Dance
A'''
B
5. ♩. = 63
ya nɛ no ya ha ya nɛ no ya
hewa – hi yo yan ɛ noya
6.
yo gi wan ɛ do ha ne yo go ya he'e
yo gi wan ɛ – do hawi ne wi go a he'e'e yo gi wan ɛ do'o'o
7 – 10
A
B
C
A

FIGURE 64.

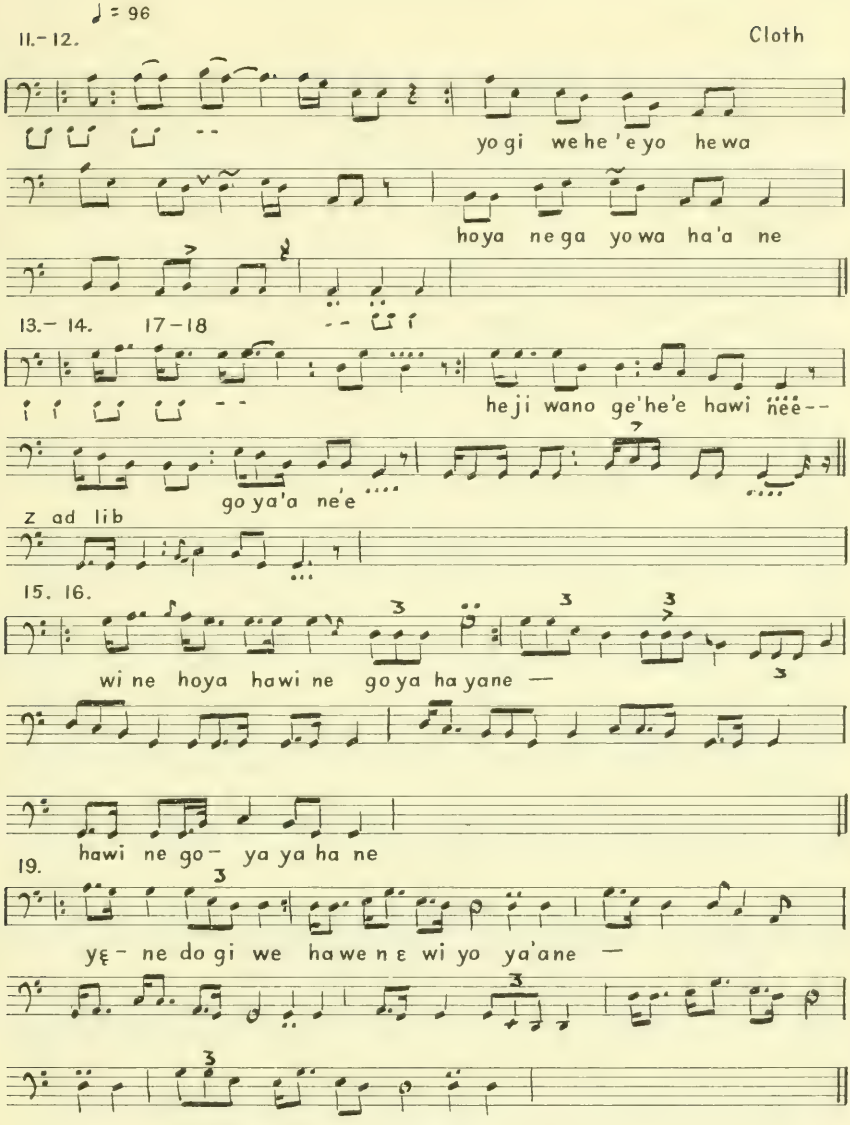

♩ = 96
11.–12.
Cloth
yo gi we he 'e yo he wa
hoya ne ga yo wa ha'a ne
13.– 14. 17–18
he ji wano ge'he'e hawi ñëë--
go ya'a ne'e
z ad lib
15. 16.
wi ne hoya hawi ne go ya ha yane —
19.
hawi ne go– ya ya ha ne
yɛ– ne do gi we ha we n ɛ wi yo ya'ane —

FIGURE 65.

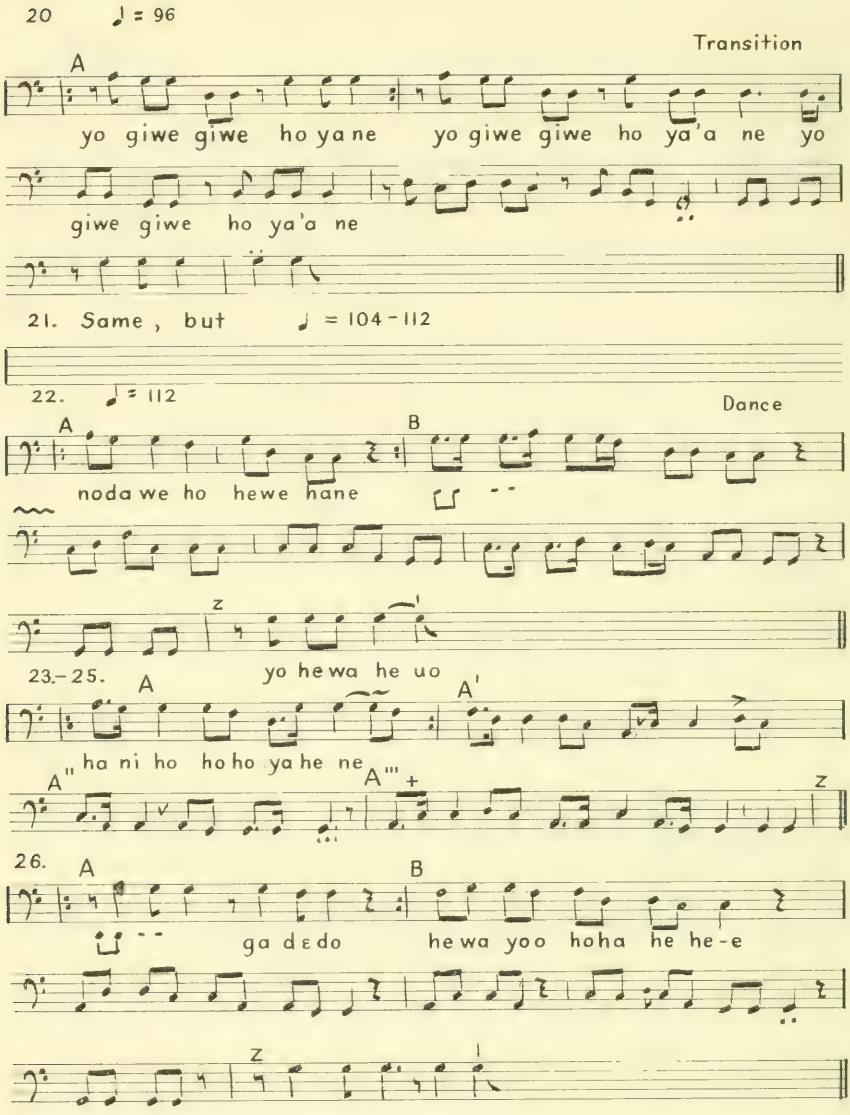

20 ♩ = 96
Transition
A
yo giwe giwe ho ya ne yo giwe giwe ho ya'a ne yo
giwe giwe ho ya'a ne
21. Same, but ♩ = 104-112
22. ♩ = 112
Dance
A
B
noda we ho hewe hane
23.-25.
A
yo hewa he uo
A'
A"
ha ni ho ho ho ya he ne
A'''
26.
A
B
ga dɛdo
hewa yoo hoha he he-e

FIGURE 66.

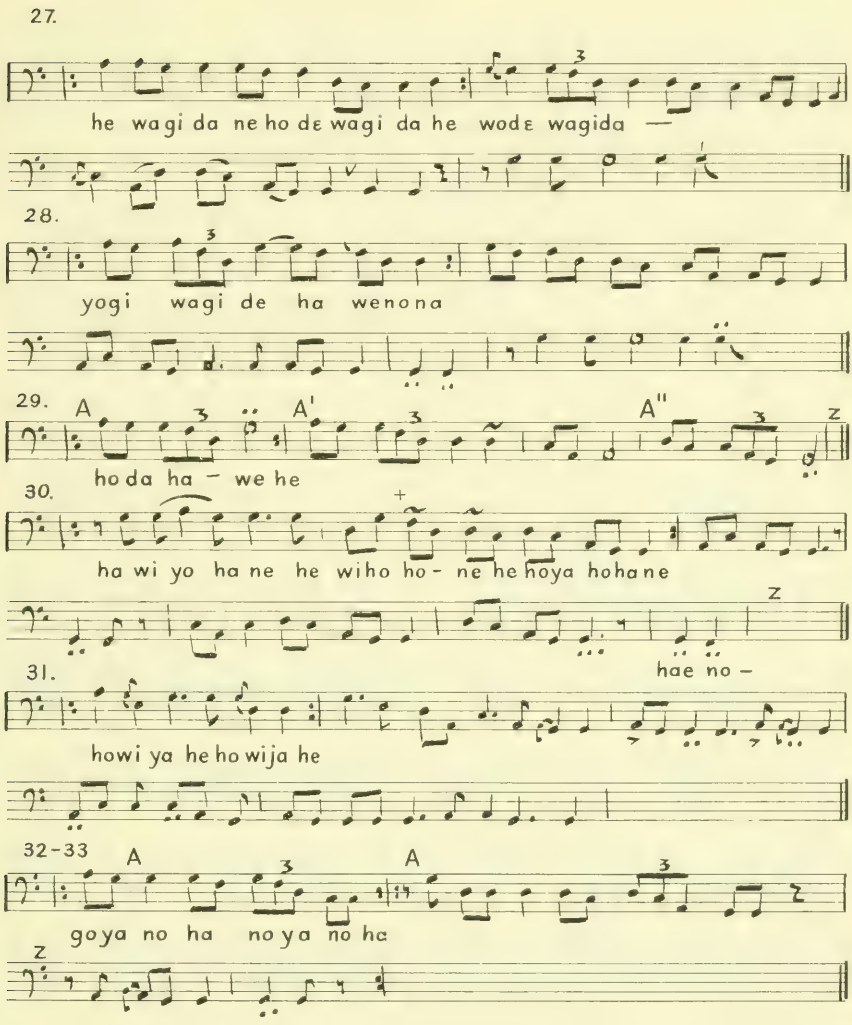

27.
he wagi da ne ho dɛ wagi da he wodɛ wagida —
28.
yogi wagi de ha wenona
29.
A
A'
A"
ho da ha — we he
30.
ha wi yo ha ne he wiho ho- ne he hoya hohane
hae no —
31.
howi ya he ho wija he
32-33
A
A
goya no ha no ya no ha

FIGURE 67.

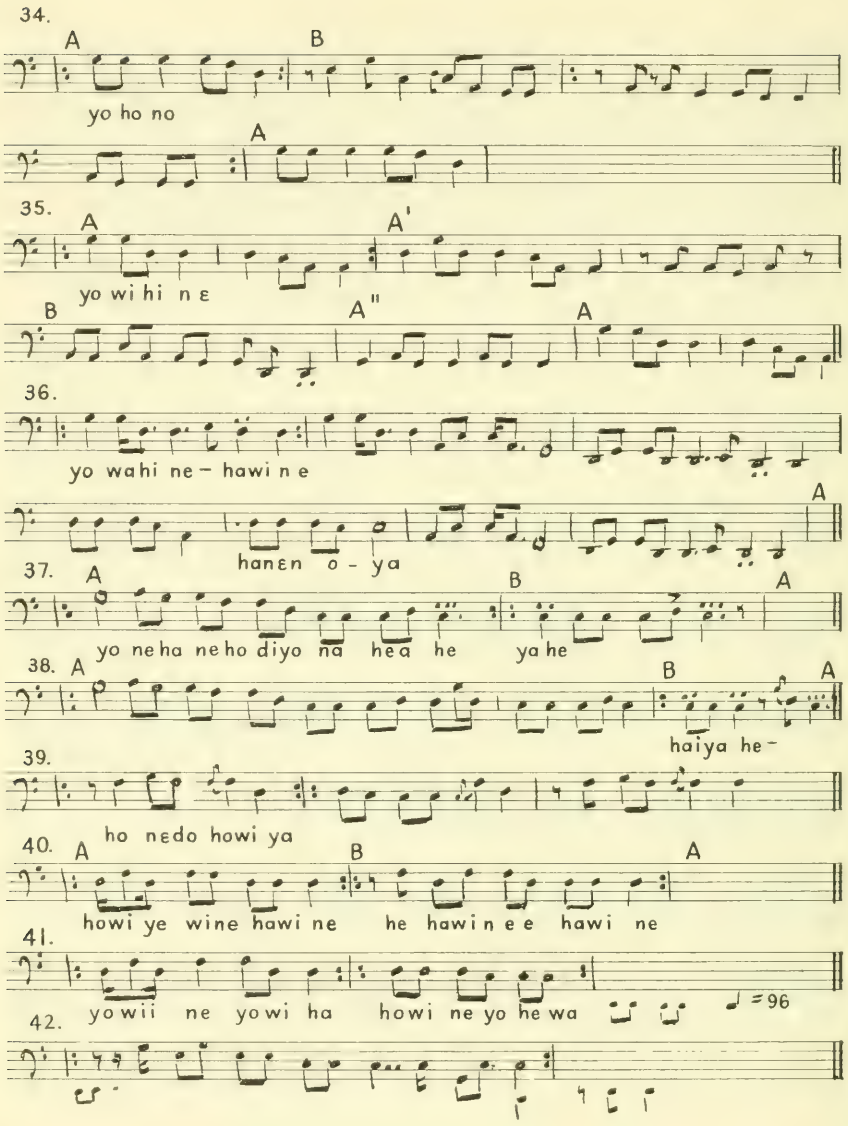

34.
A
B
yo ho no
A
35.
A
A'
yo wi hi n ɛ
B
A"
A
36.
yo wahi ne – hawi n e
hanɛn o - ya
A
37.
A
B
A
yo neha neho diyo na hea he
ya he
38. A
B
A
haiya he –
39.
ho nɛdo howi ya
40. A
B
A
howi ye wine hawi ne
he hawin e e hawi ne
41.
yowii ne yowi ha
howi ne yo he wa
♩ =96
42.

FIGURE 68.

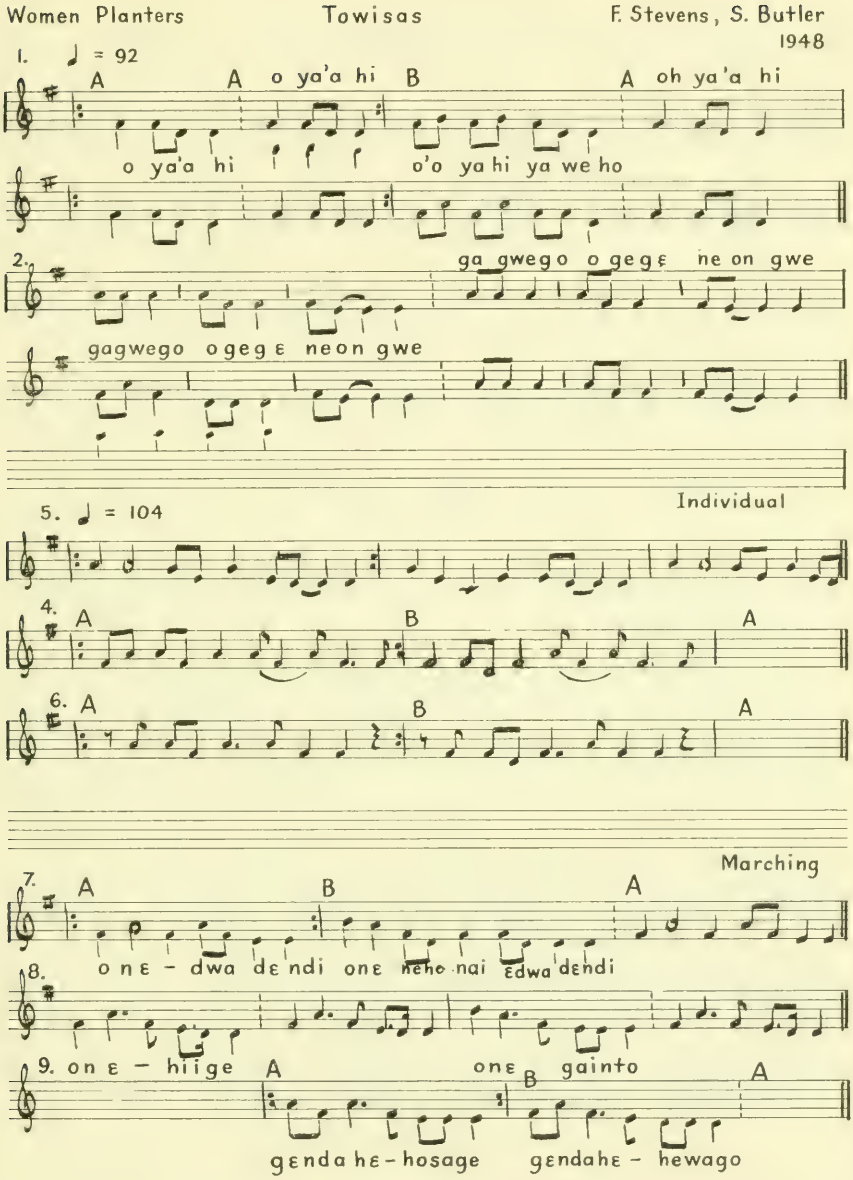

Women Planters
Towisas
F. Stevens, S. Butler
1948
1. ♩ = 92
A
A o ya'a hi B
A oh ya'a hi
o ya'a hi
o'o ya hi ya we ho
2.
ga gwego o gegɛ ne on gwe
gagwego ogegɛ neon gwe
5. ♩ = 104
Individual
4.
A
B
A
6.
A
B
A
Marching
7.
A
B
A
8.
onɛ - dwa dɛndi onɛ neho nai ɛdwa'dendi
9. onɛ - hiige
A
onɛ
B
gainto
A
gɛnda hɛ - hosage
gɛndahɛ - hewago

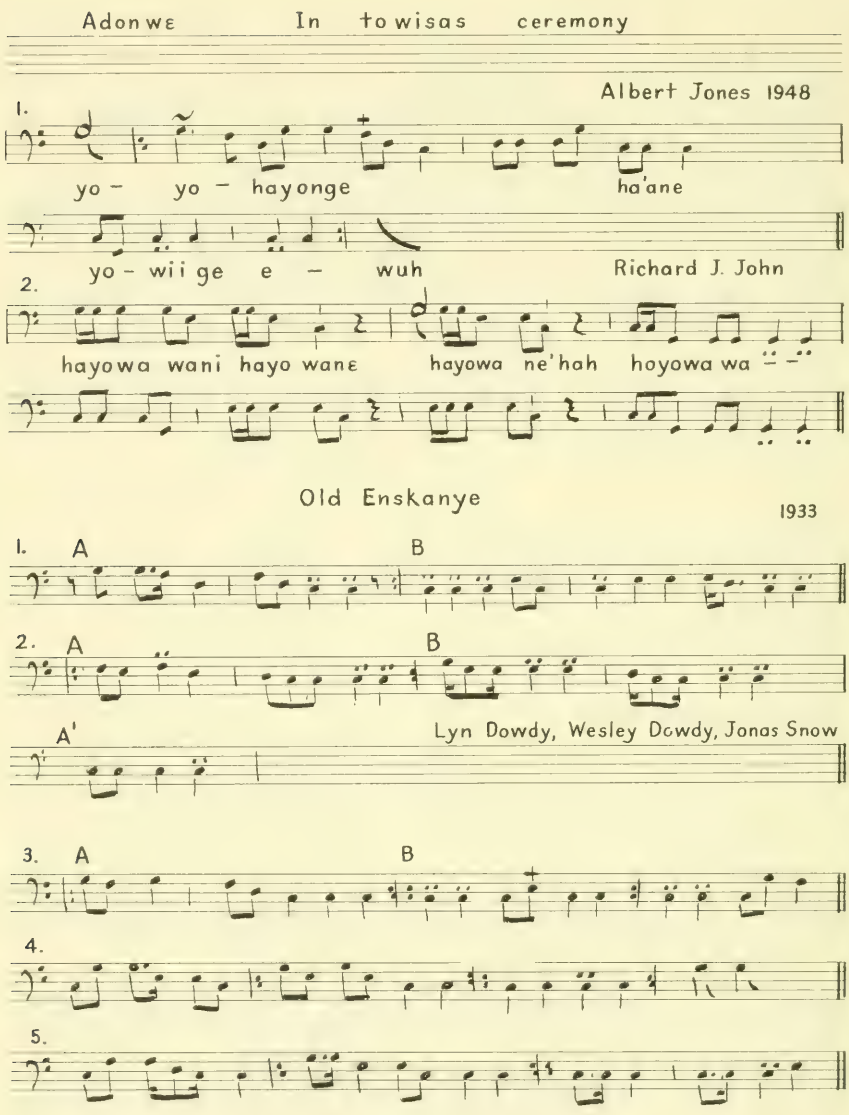
FIGURE 69.

Adonwe In towisas ceremony
Albert Jones 1948
1.
yo - yo - hayonge ha'ane
2.
yo - wii ge e - wuh
Richard J. John
hayowa wani hayo wane hayowa ne'hah hoyowa wa
Old Enskanye
1933
1. A B
2. A B
A'
Lyn Dowdy, Wesley Dowdy, Jonas Snow
3. A B
4.
5.

FIGURE 70.

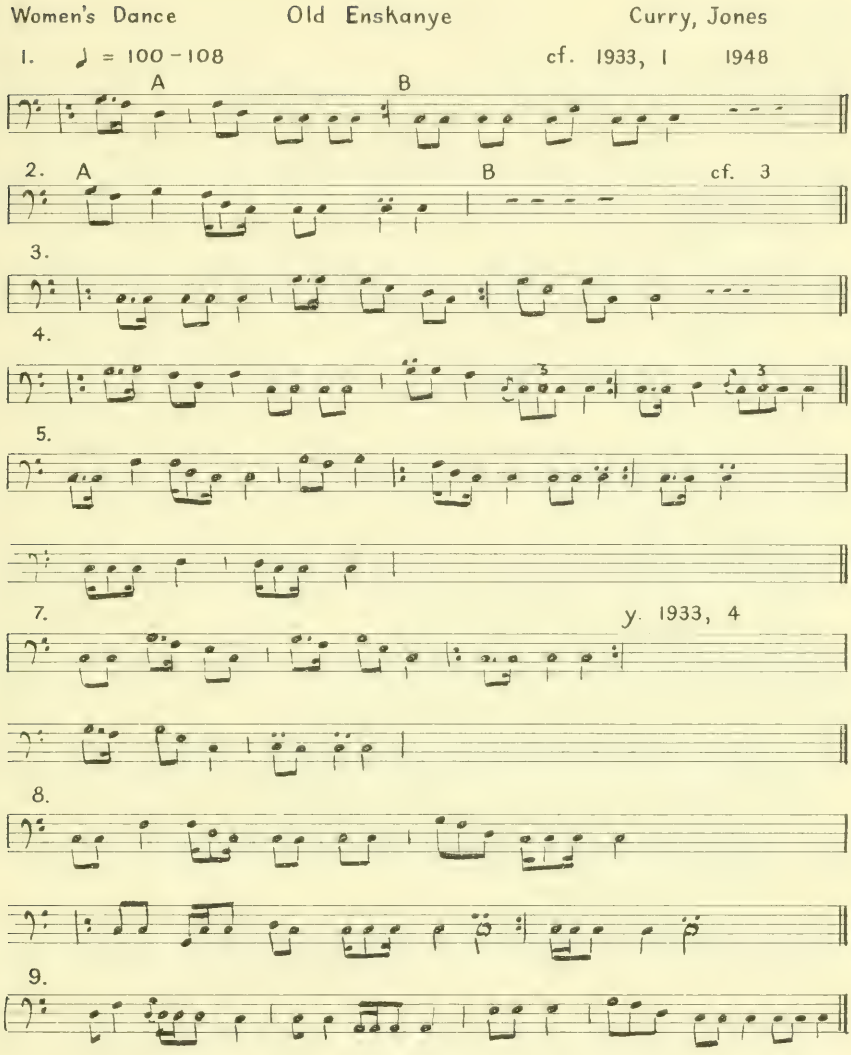


FIGURE 71.

634-599 O - 64 - 12

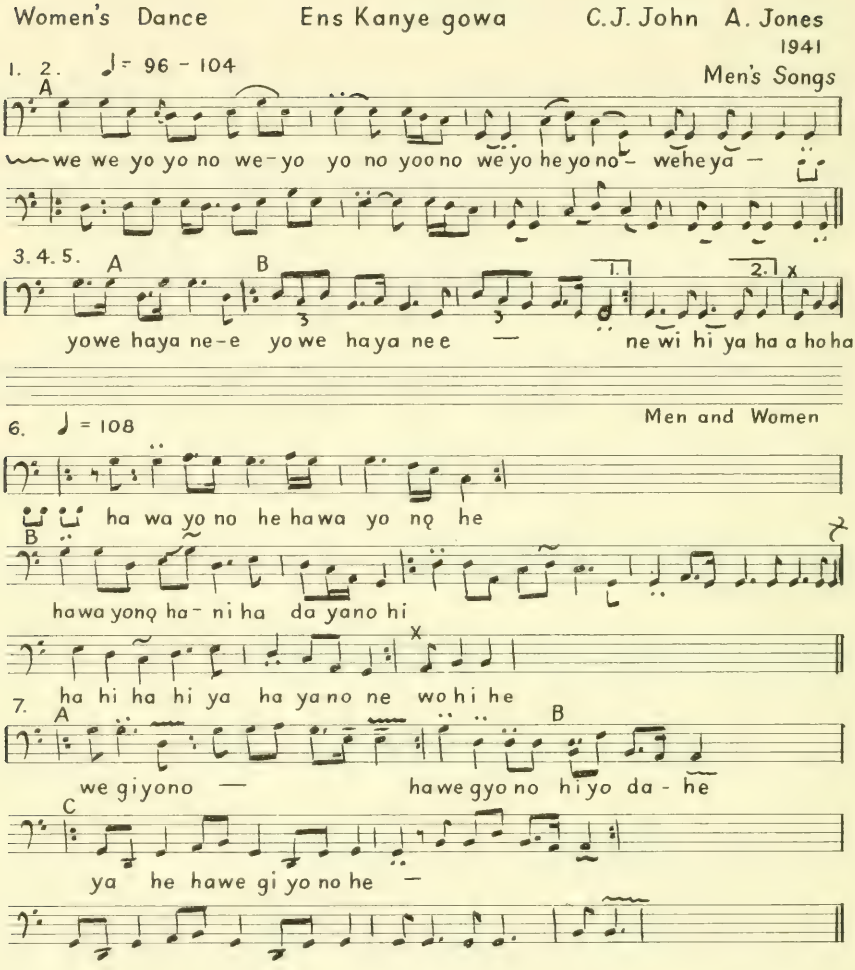
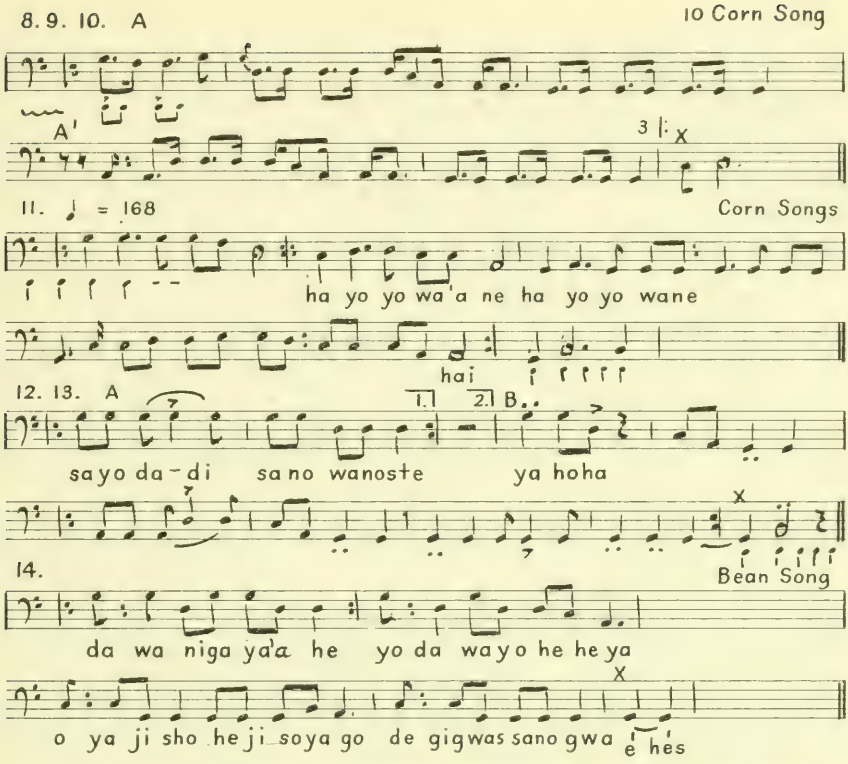

Women's Dance
Ens Kanye gowa
C.J. John A. Jones
1941
Men's Songs
1. 2. ♩= 96 - 104
A
we we yo yo no we-yo yo no yoo no we yo he yo no- wehe ya —
3. 4. 5. A B 1. 2. X
yowe haya ne-e yo we haya nee — ne wi hi ya ha a ho ha
6. ♩= 108
Men and Women
ha wa yo no he ha wa yo nǫ he
B
hawa yonǫ ha- ni ha da yano hi
X
7. ha hi ha hi ya ha ya no ne wo hi he
A B
we giyono — hawegyo no hi yo da - he
C
ya he hawe gi yo no he —

FIGURE 72.

10. Corn Song (here male, sought by beans growing in the same hill).
awędonya' siksa'goowa agǫ'hǫsǫ gǫyasganes [:wenoya :]
unapproachable good looking girl, I would like to have you.

13. sayodadi sanǫgwanǫste' :] yahoha'
You spend too long on your wife
14. Bean Song (bean goes on to next stalk, as in real life)
dawanigaya'ahe :] yodawayohe heya :]
oya'ǰishǫ heǰisǫya' gǫ degi' gwas sanǫhgwaęe' he's

elsewhere she get married surely not, you dont stay married

FIGURE 73.

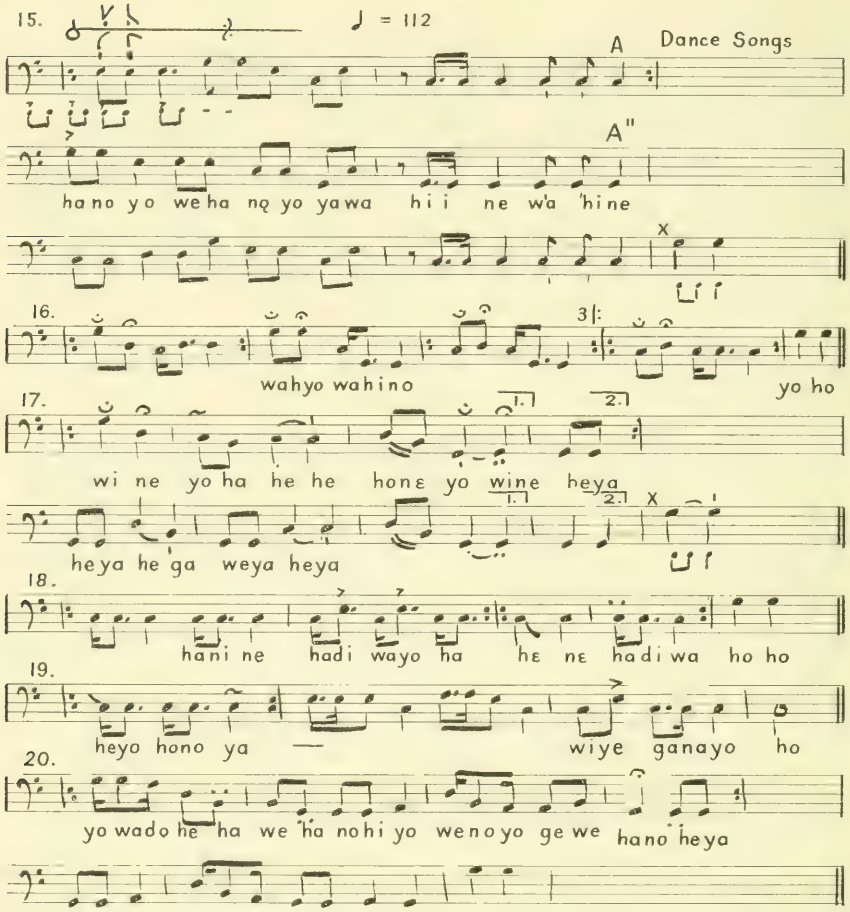

15.
♩ = 112
A Dance Songs
A"
ha no yo we ha nǫ yo ya wa hi i ne wa 'hi ne
16.
3
wahyo wahino
yo ho
17.
1.
2.
wi ne yo ha he he honɛ yo wine heya
heya he ga weya heya
18.
hani ne hadi wayo ha hɛ nɛ hadi wa ho ho
19.
heyo hono ya — wiye ganayo ho
20.
yo wado he ha we 'ha nohi yo wenoyo ge we hano heya

FIGURE 74.

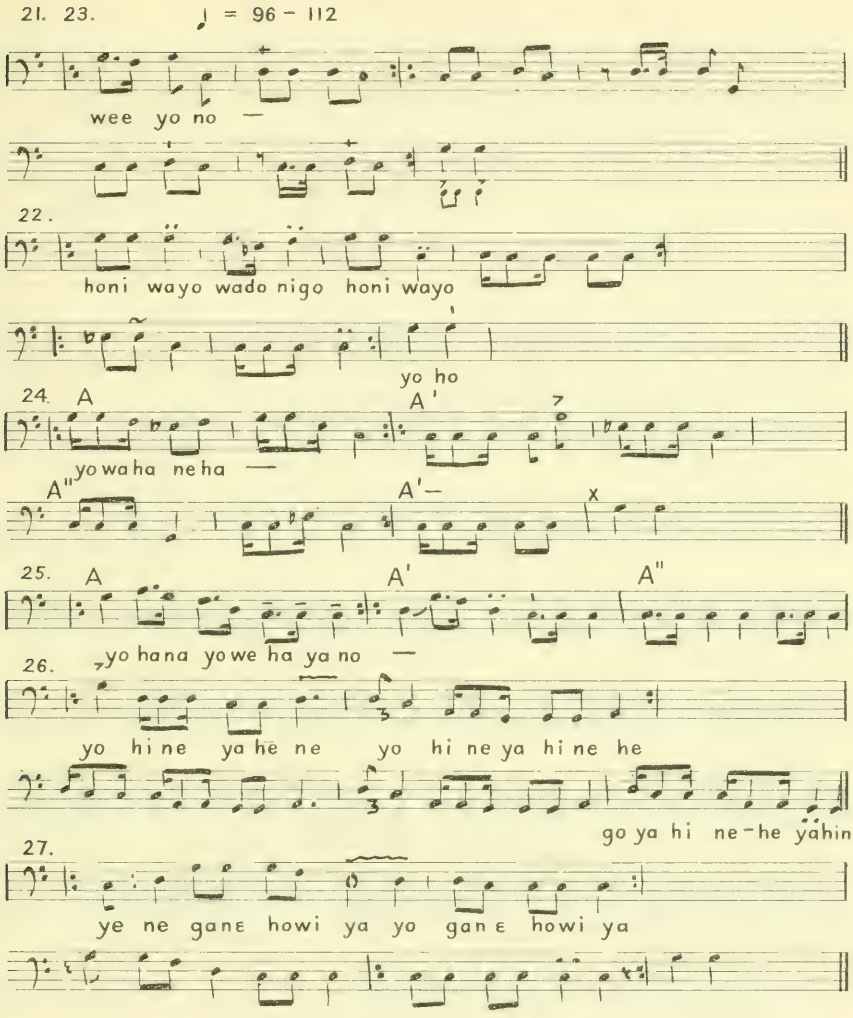

21. 23. ♩ = 96 – 112
wee yo no —
22.
honi wayo wado nigo honi wayo
yo ho
24. A A'
yowaha neha —
A" A'— x
25. A A' A"
yo hana yowe ha ya no —
26.
yo hi ne ya hē ne yo hi ne ya hi ne he
go ya hi ne-he yahine
27.
ye ne ganɛ howi ya yo ganɛ howi ya

FIGURE 75.

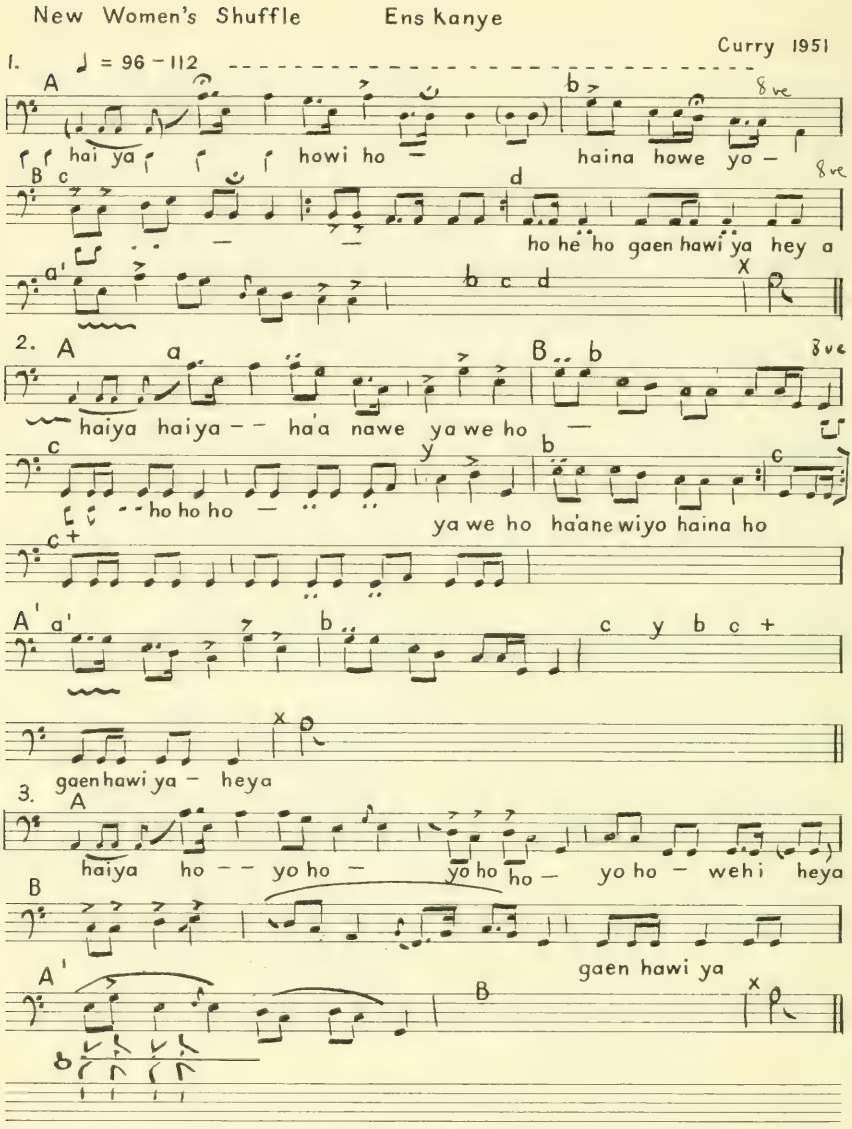

New Women's Shuffle
Ens kanye
Curry 1951
1.
♩ = 96 – 112
A
hai ya
howi ho
b
haina howe yo –
8va
B c
d
ho he ho gaen hawi ya hey a
a'
b c d
X
2. A
a
haiya haiya – – ha'a nawe ya we ho –
B b
8va
c
– – ho ho ho –
y
b
ya we ho ha'ane wiyo haina ho
c
c +
A' a'
b
c y b c +
X
gaen hawi ya – heya
3. A
haiya ho – – yo ho –
yo ho ho –
yo ho – wehi heya
B
gaen hawi ya
A'
B
X

FIGURE 76.

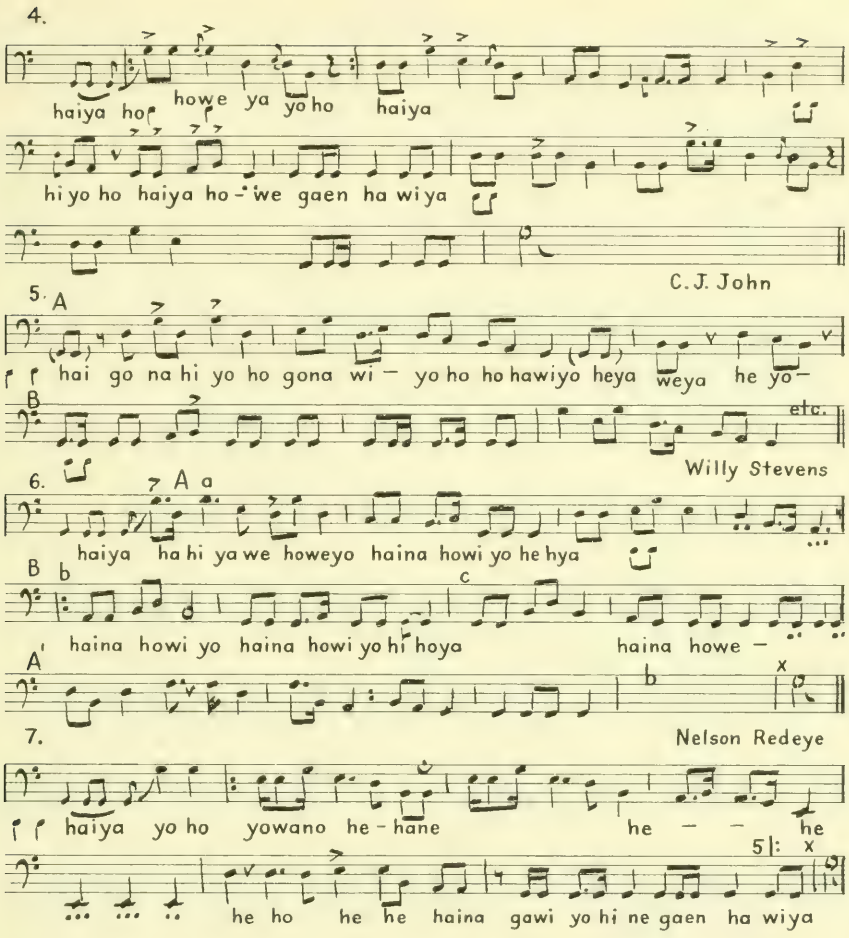

4.
haiya ho howe ya yo ho haiya
hi yo ho haiya ho - we gaen ha wi ya
C. J. John
5. A
hai go na hi yo ho gona wi — yo ho ho hawiyo heya weya he yo —
B
etc.
Willy Stevens
6. A a
haiya ha hi ya we howeyo haina howi yo he hya
B b
c
haina howi yo haina howi yo hi hoya
haina howe —
A'
b
x
7.
Nelson Redeye
haiya yo ho yowano he - hane
he — — he
5 |: x
he ho he he haina gawi yo hi ne gaen ha wiya

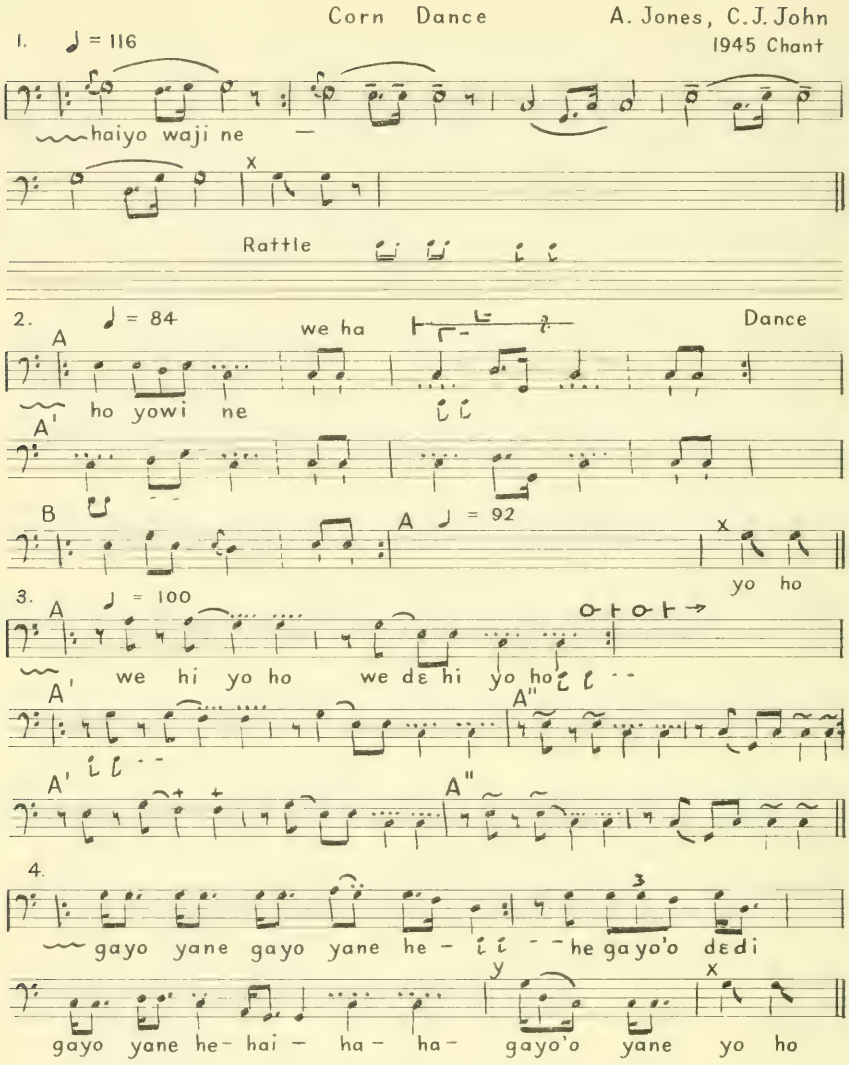
FIGURE 77.

Corn Dance
A. Jones, C.J. John
1945 Chant
1. ♩ = 116
haiyo waji ne
Rattle
2. ♩ = 84
we ha
Dance
A
ho yowi ne
A'
B
A ♩ = 92
yo ho
3. ♩ = 100
A
we hi yo ho we dɛ hi yo ho
A'
A"
4.
gayo yane gayo yane he - he ga yo'o dɛdi
gayo yane he- hai - ha - ha - gayo'o yane yo ho

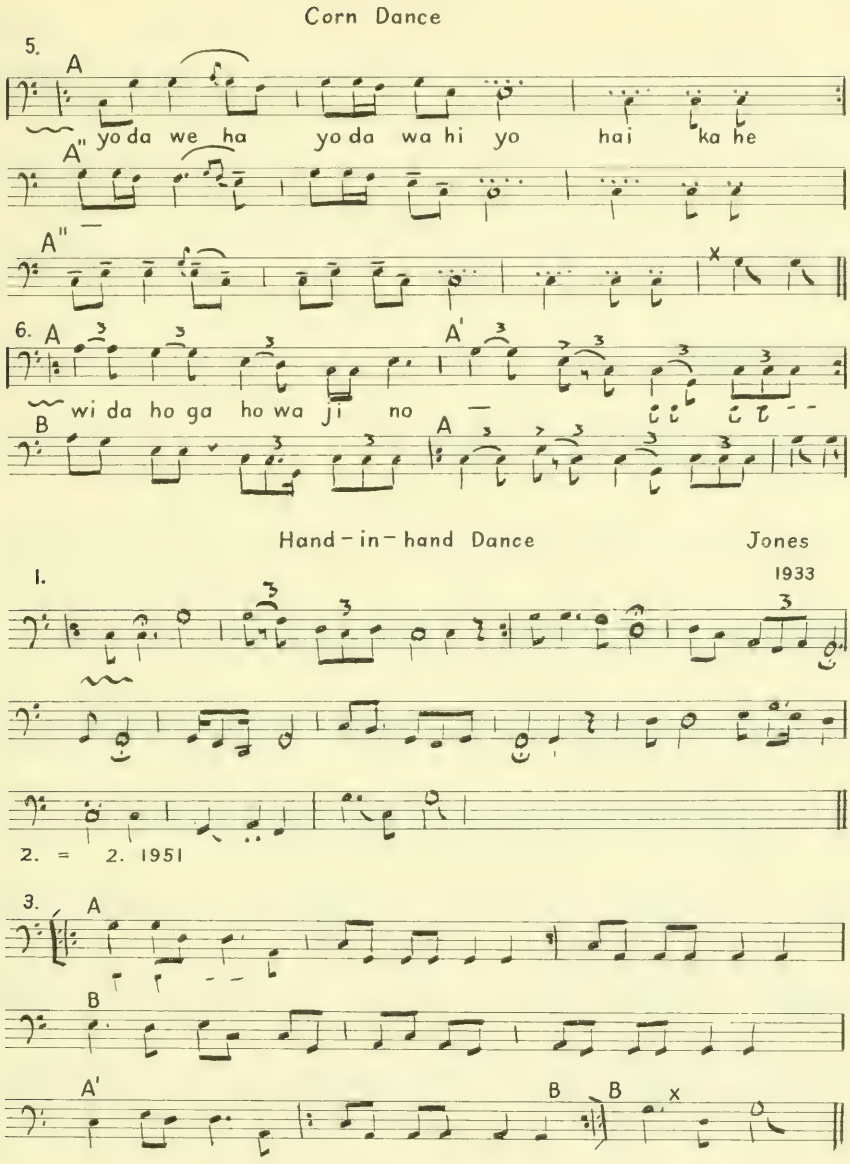
FIGURE 78.

Corn Dance
5.
A
A"
yo da we ha
yo da wa hi yo
hai
ka he
A"
A"
x
6.
A
A'
wi da ho ga
ho wa ji no
B
A
Hand-in-hand Dance
Jones
1933
1.
2. = 2. 1951
3.
A
B
A'
B
B
x

FIGURE 79.

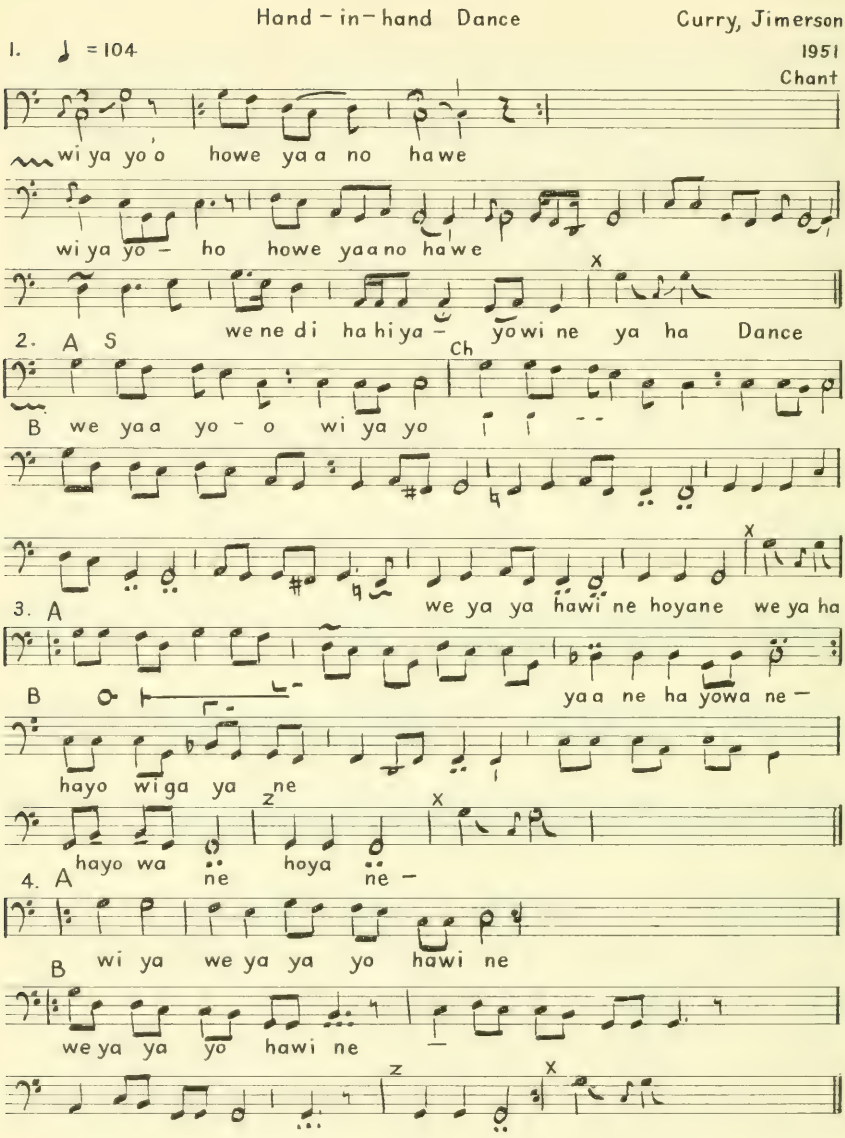

Hand – in – hand Dance
Curry, Jimerson
1951
Chant
1. ♩ = 104
wi ya yo o howe ya a no ha we
wi ya yo – ho howe yaa no ha we
2. A S we ne di ha hi ya – yo wi ne ya ha Dance
Ch
B we yaa yo – o wi ya yo
3. A we ya ya hawi ne hoyane we ya ha
B yaa ne ha yowa ne –
hayo wi ga ya ne
4. A hayo wa ne hoya ne –
B wi ya we ya ya yo hawi ne
we ya ya yo hawi ne

FIGURE 80.

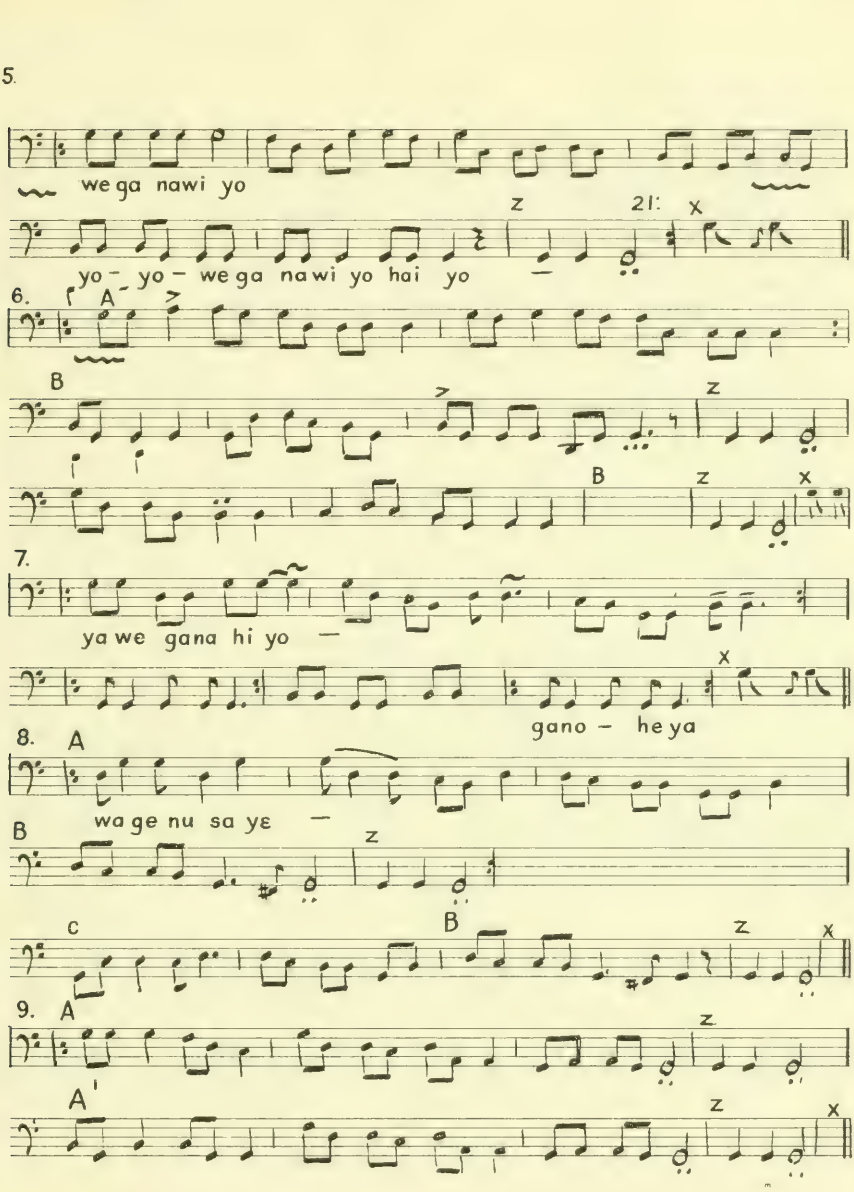

5.
we ga nawi yo
z
21:
x
yo – yo – we ga nawi yo hai yo
6.
A
B
z
B
z
x
7.
ya we gana hi yo –
x
gano – he ya
8.
A
wa ge nu sa yɛ –
B
z
c
B
z
x
9.
A
z
A'
z
x

FIGURE 81.

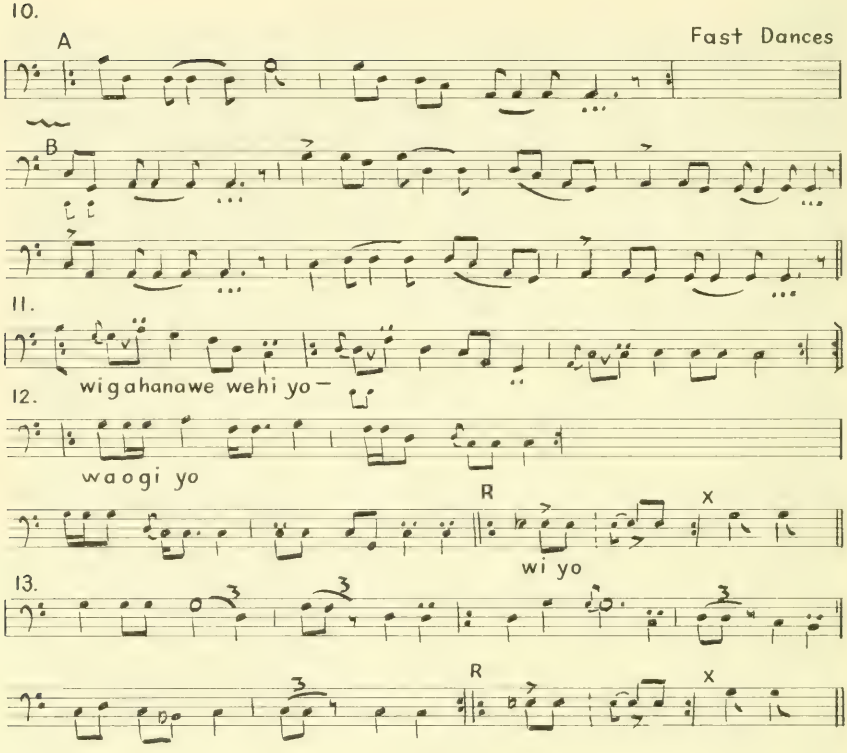

10.
A
Fast Dances
B
11.
wigahanawe wehi yo—
12.
waogi yo
R
X
wi yo
13.
R
X

FIGURE 82.

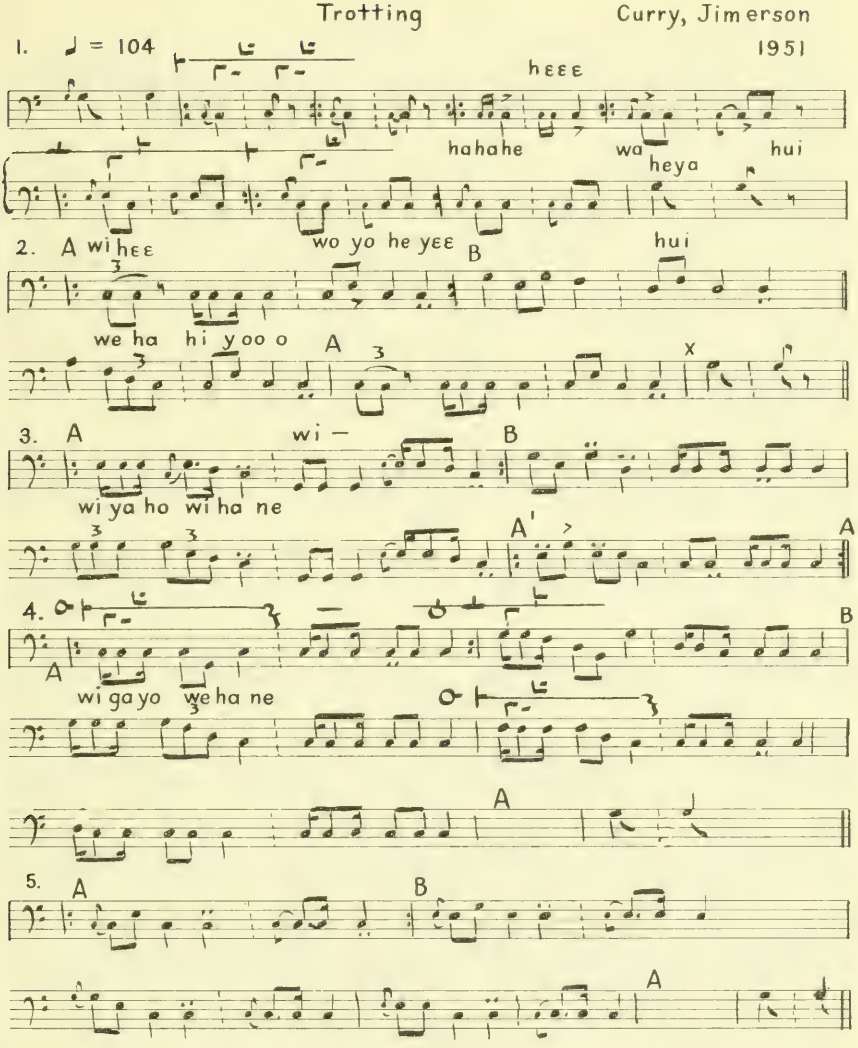

Trotting
Curry, Jimerson
1951
1. ♩ = 104
hɛɛɛ
hahahe
wa heya hui
2. A wihɛɛ
wo yo he yɛɛ
B
hui
we ha hi yoo o
A
X
3. A
wi —
B
wi ya ho wi ha ne
A'
A
4.
B
A
wi ga yo we ha ne
A
5. A
B
A

FIGURE 83.

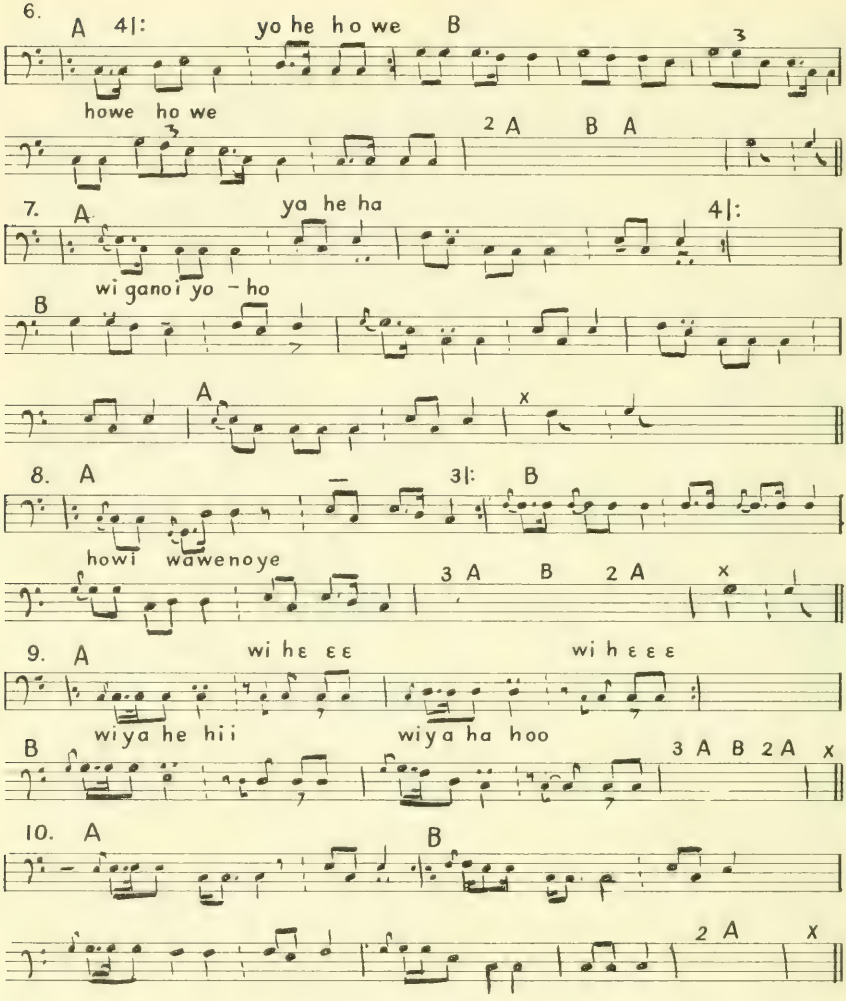

6.
A 4|:
yo he ho we
B
howe ho we
2 A B A
7. A
ya he ha
4|:
wi ganoi yo – ho
B
A
x
8. A
3|:
B
howi wawenoye
3 A B 2 A
x
9. A
wi hɛ ɛɛ
wi h ɛ ɛ ɛ
wiya he hii
wiya ha hoo
B
3 A B 2A x
10. A
B
2 A
x

FIGURE 84.

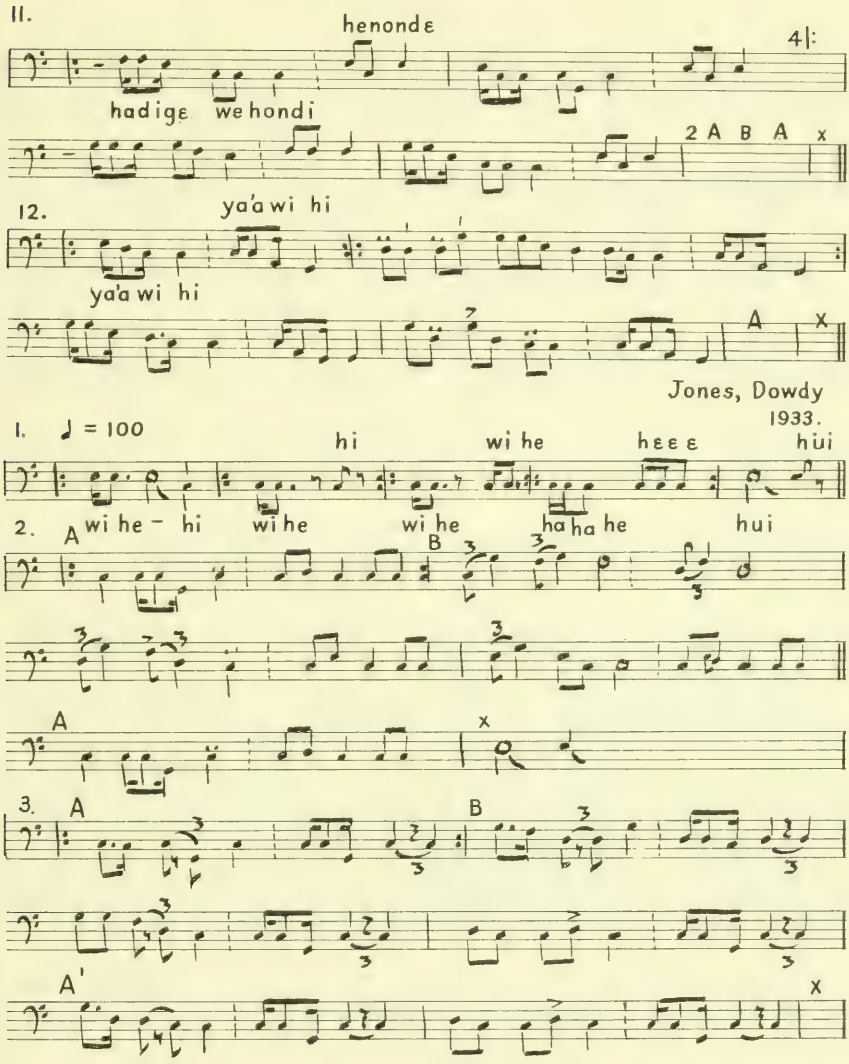

11.
henondɛ
4
hadigɛ wehondi
2 A B A x
12.
ya'awi hi
ya'awi hi
A x
Jones, Dowdy
1933.
1. ♩ = 100
hi wi he hɛɛ ɛ hùi
2. A wi he – hi wi he wi he ha ha he hui
B
A
x
3. A
B
A'
x

FIGURE 85.

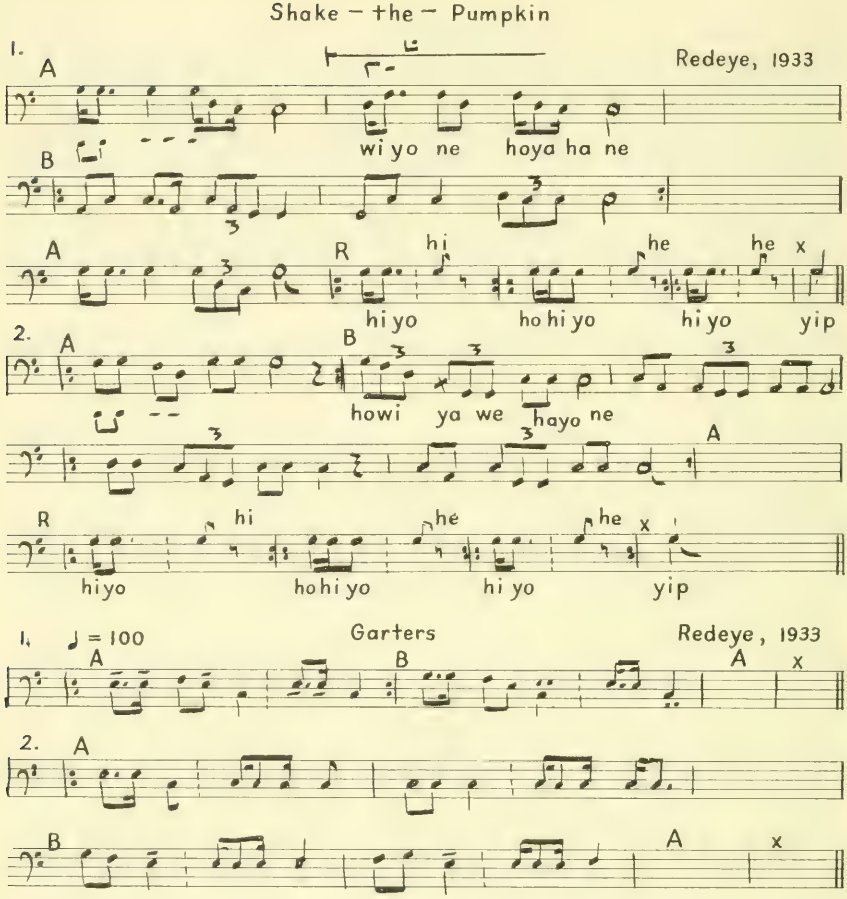

Shake – the – Pumpkin
Redeye, 1933
wi yo ne hoya ha ne
hi yo ho hi yo hi yo yip
howi ya we hayo ne
hi yo ho hi yo hi yo yip
Garters
Redeye, 1933

FIGURE 86.

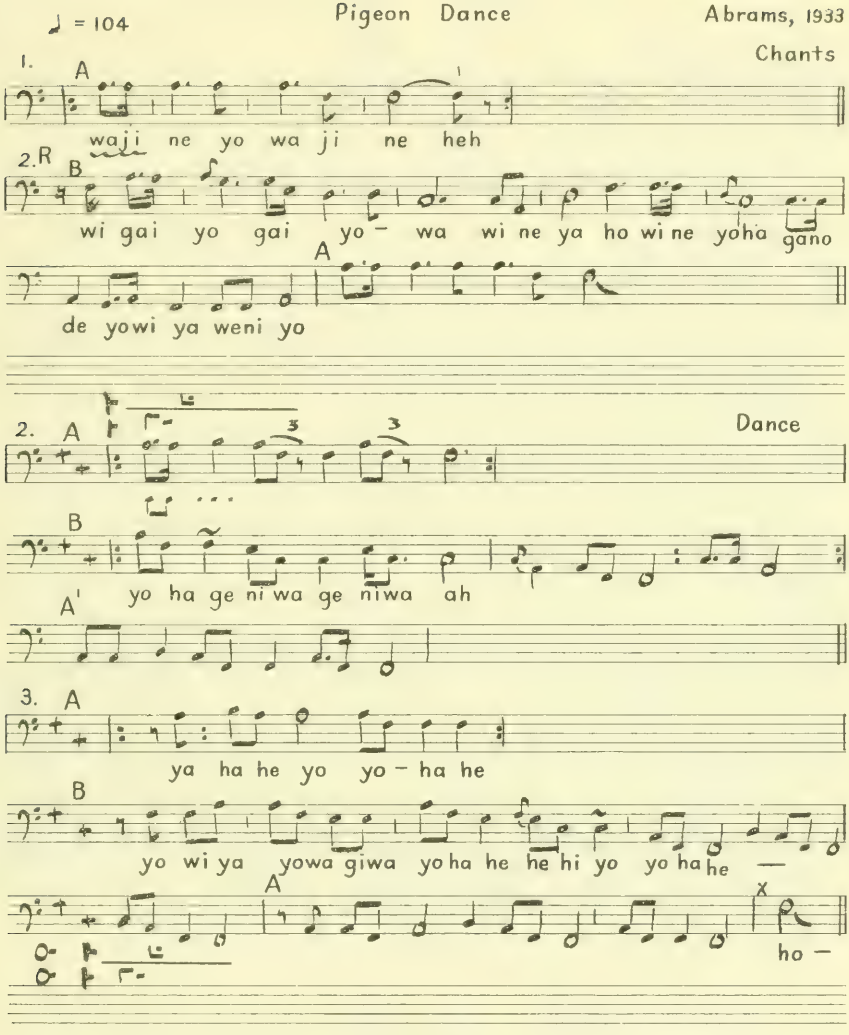



FIGURE 87.

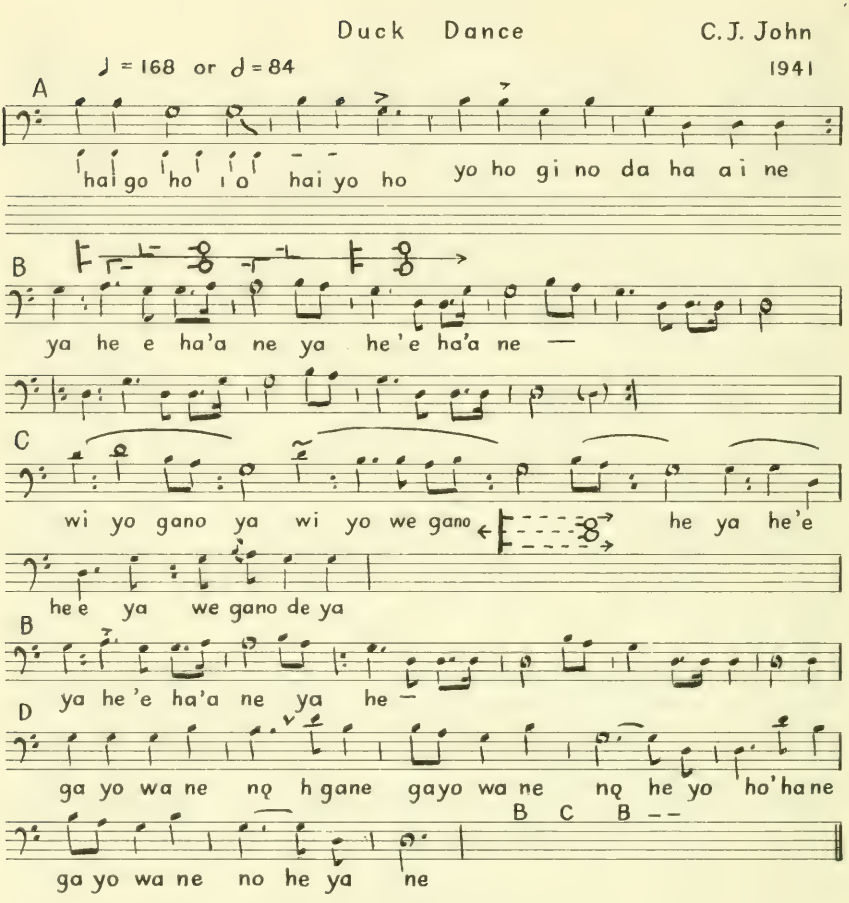
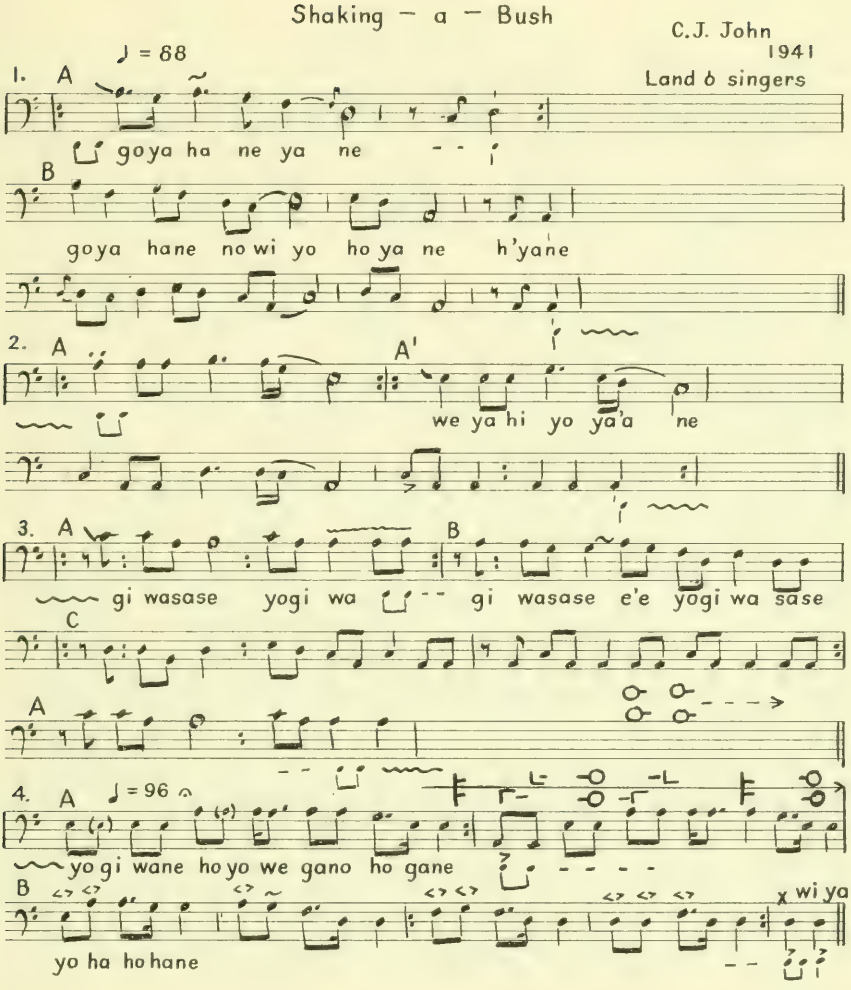
634-599 O - 64 - 13

Duck Dance
C.J. John
1941
♩ = 168 or 𝅗𝅥 = 84
A
hai go ho o hai yo ho yo ho gi no da ha a i ne
B
ya he e ha'a ne ya he'e ha'a ne —
C
wi yo gano ya wi yo we gano he ya he'e
he e ya we gano de ya
B
ya he'e ha'a ne ya he —
D
ga yo wa ne nǫ h gane gayo wa ne nǫ he yo ho'ha ne
B C B – –
ga yo wa ne no he ya ne

FIGURE 88.



3. yogiwasase—go on back the other way (women reverse direction)

FIGURE 89.

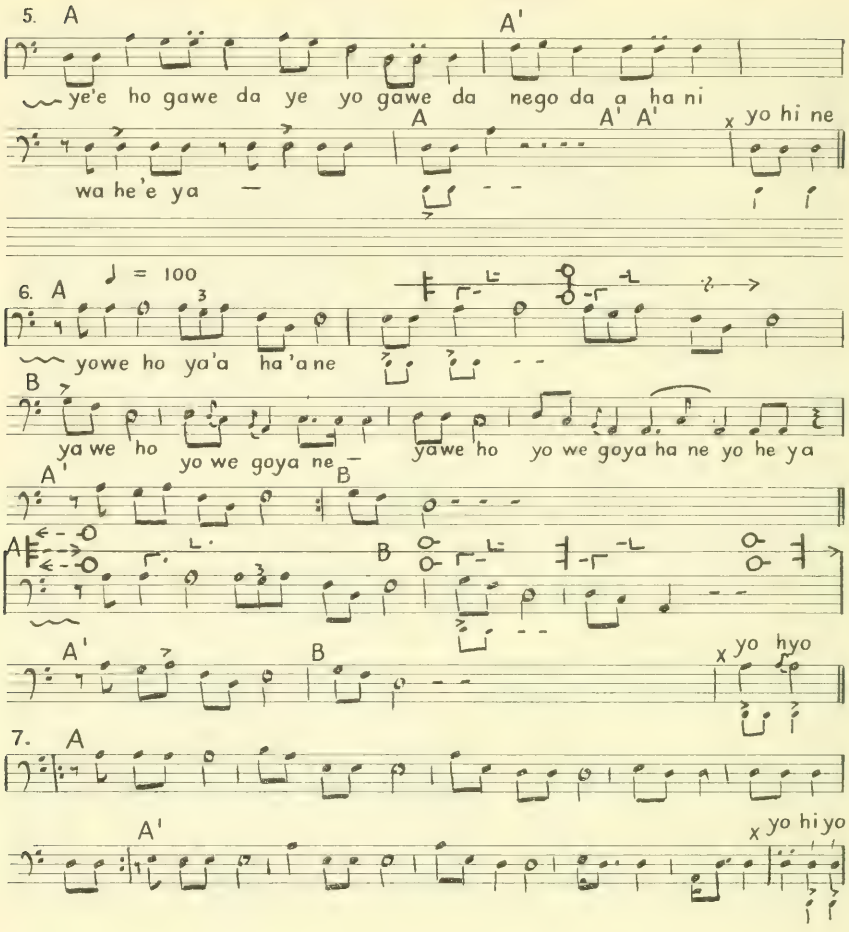

5. A
A'
ye'e ho gawe da ye yo gawe da nego da a ha ni
A
A' A'
x yo hi ne
wa he'e ya
6. A
♩ = 100
yowe ho ya'a ha'a ne
B
ya we ho yo we goya ne
yawe ho yo we goya ha ne yo he ya
A'
B
A
B
A'
B
x yo hyo
7. A
A'
x yo hi yo

FIGURE 90.

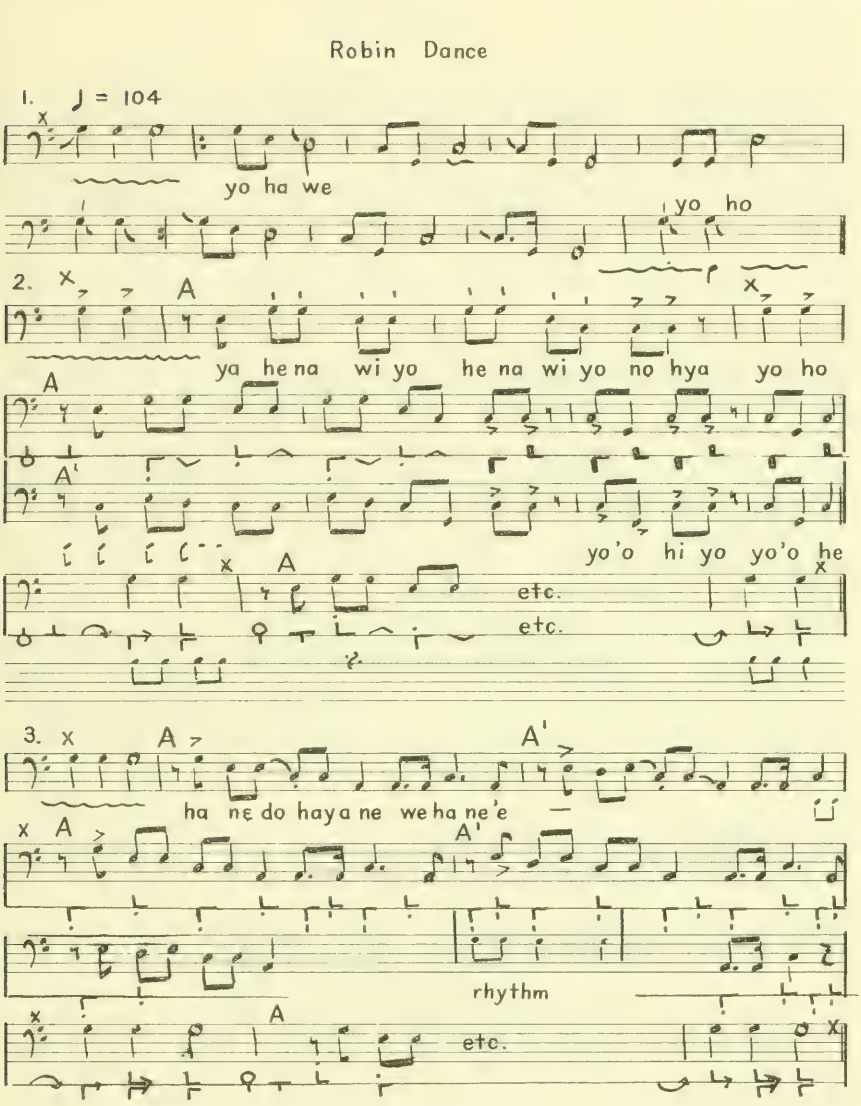

Robin Dance
1. ♩ = 104
yo ha we
yo ho
2.
A
ya he na wi yo he na wi yo no hya yo ho
A'
yo'o hi yo yo'o he
etc.
etc.
3.
A
A'
ha nɛ do haya ne we ha ne'e
rhythm
etc.

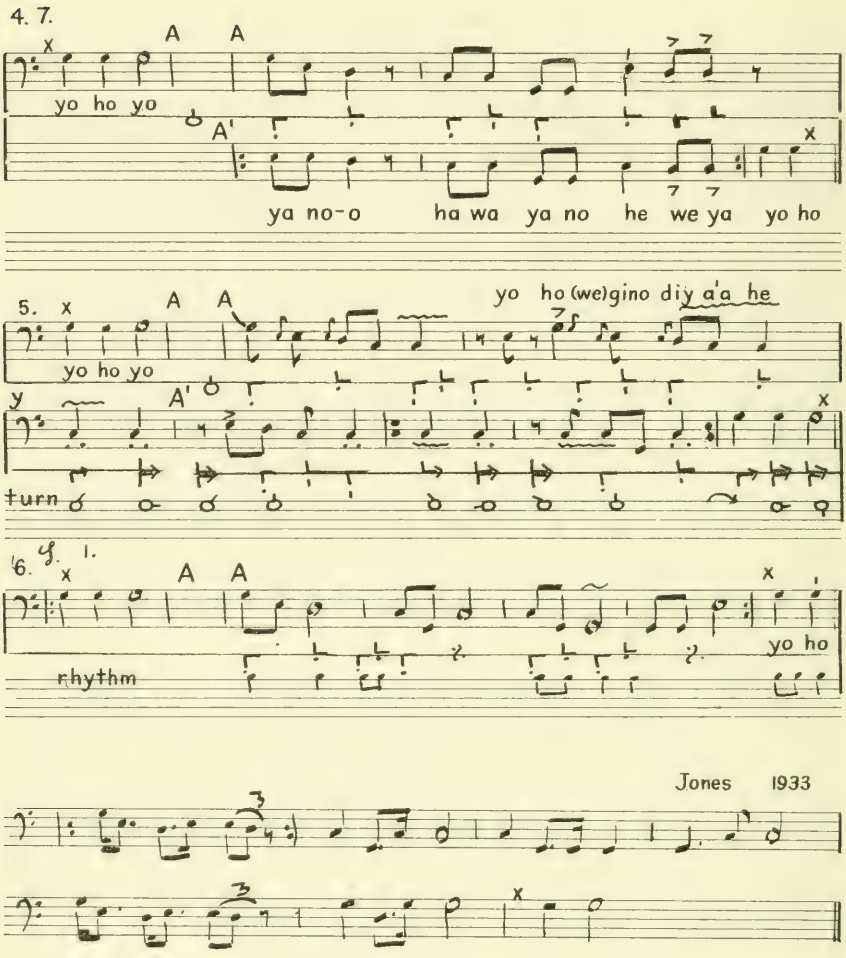
FIGURE 91.

4. 7.
A A
yo ho yo
A'
ya no-o ha wa ya no he we ya yo ho
5.
A A
yo ho (we)gino diy a'a he
yo ho yo
A'
turn
6.
A A
yo ho
rhythm
Jones 1933

FIGURE 92.

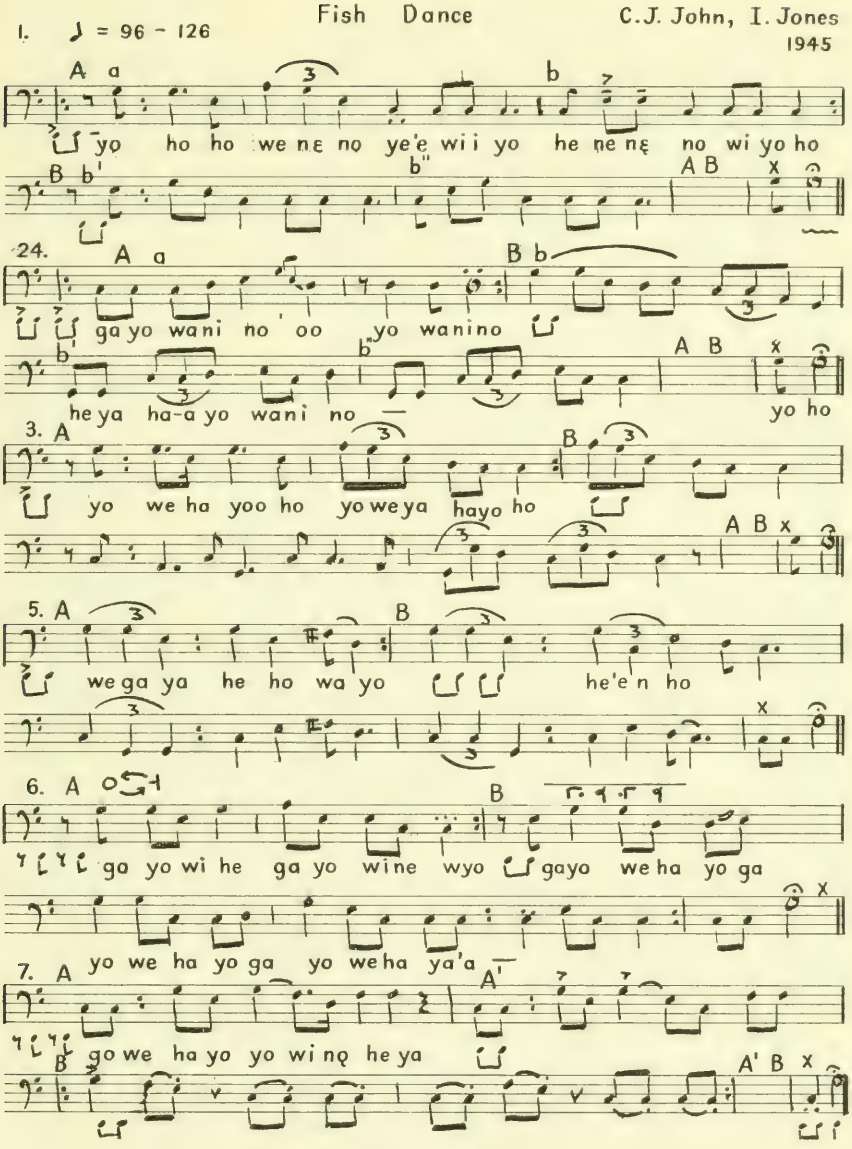

Fish Dance
C.J. John, I. Jones
1945
1. ♩ = 96 - 126
A a
b
yo ho ho we nɛ no ye'e wii yo he ne nę no wi yo ho
B b'
b"
A B x
24.
A a
B b
ga yo wani no oo yo wanino
b
b
A B x
he ya ha-a yo wani no
yo ho
3. A
B
yo we ha yoo ho yo we ya hayo ho
A B x
5. A
B
we ga ya he ho wa yo
he'e n ho
x
6. A
B
go yo wi he ga yo wine wyo gayo we ha yo ga
x
7. A
yo we ha yo ga yo we ha ya'a
A'
B
go we ha yo yo wi nę he ya
A' B x

FIGURE 93.

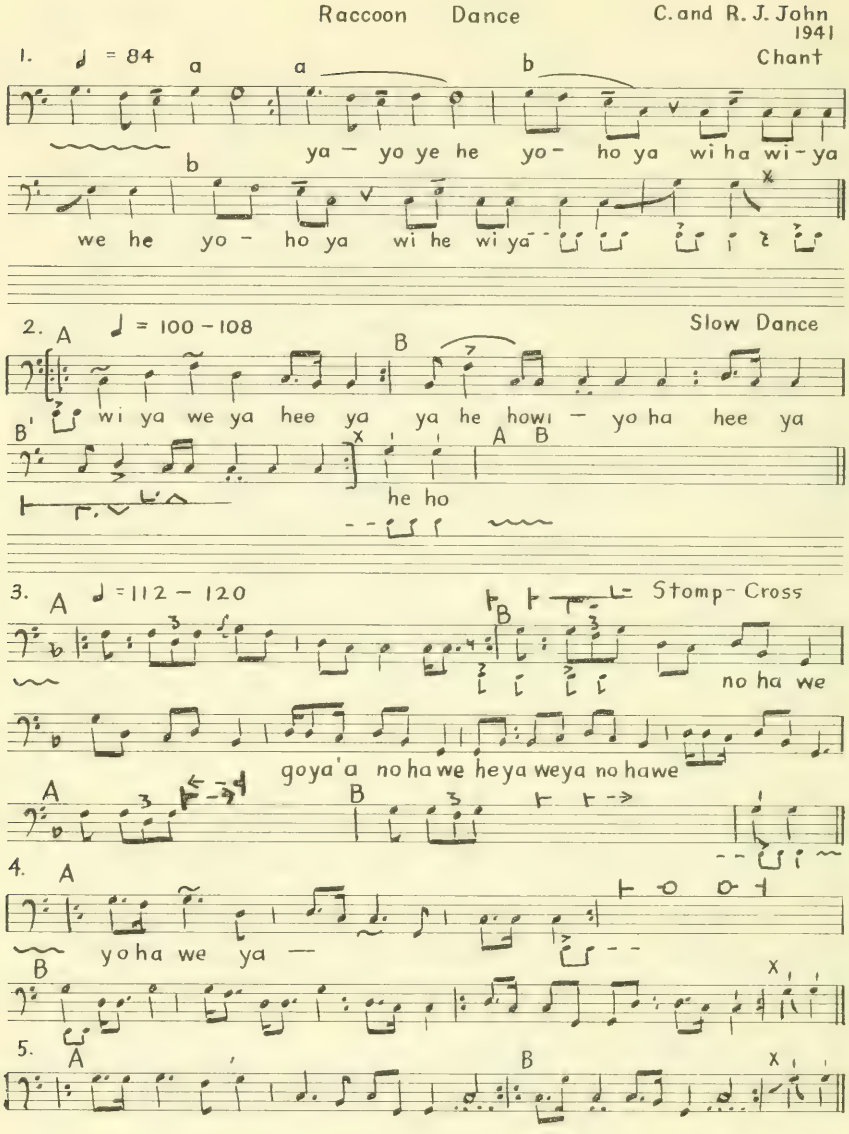

Raccoon Dance
C. and R. J. John
1941
1. ♩ = 84
a
a
b
Chant
ya — yo ye he yo- ho ya wi ha wi-ya
b
we he yo - ho ya wi he wi ya
2. A ♩ = 100 – 108
Slow Dance
B
wi ya we ya hee ya ya he howi — yo ha hee ya
B'
A B
he ho
3. A ♩ = 112 – 120
B
Stomp-Cross
no ha we
goya'a no ha we he ya we ya no ha we
A
B
4. A
yo ha we ya —
B
5. A
B

FIGURE 94.

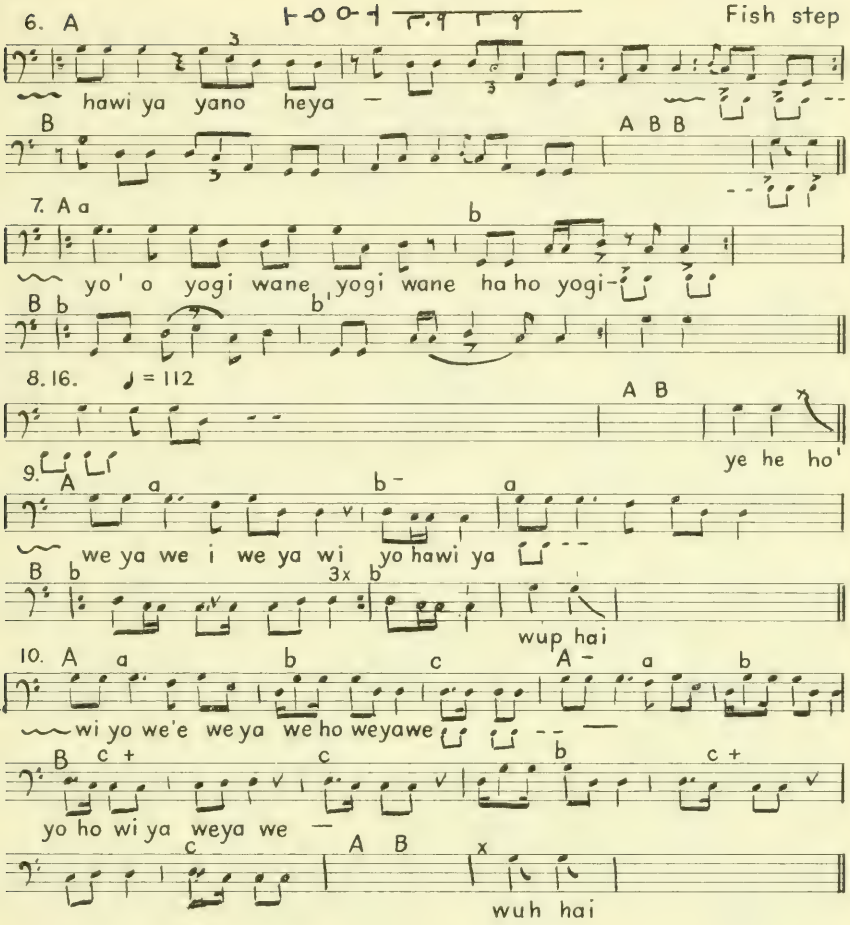

6. A
Fish step
hawi ya yano heya
B
A B B
7. A a
b
yo' o yogi wane yogi wane ha ho yogi-
B b
b'
8. 16. ♩ = 112
A B
ye he ho'
9. A
a
b
a
we ya we i we ya wi yo hawi ya
B b
3x b
wup hai
10. A a
b
c
A
a
b
wi yo we'e we ya we ho weyawe
B c +
c
b
c +
yo ho wi ya weya we
c
A B
x
wuh hai

FIGURE 95.

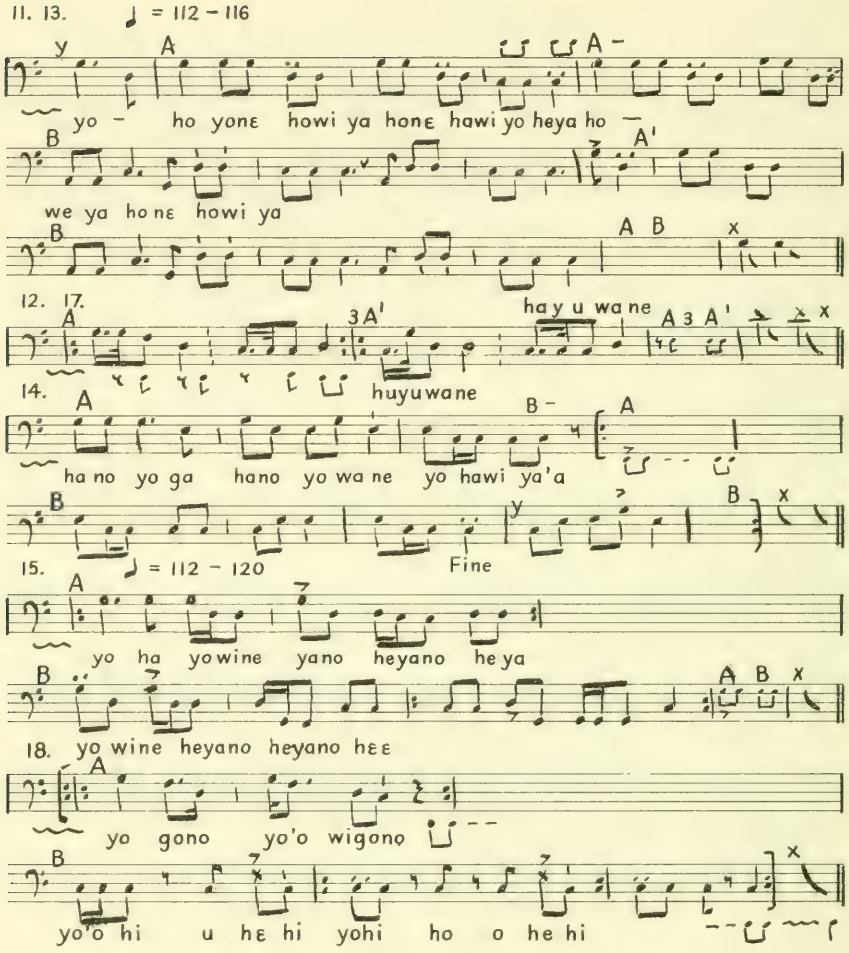

11. 13. ♩ = 112 – 116
yo – ho yonɛ howi ya honɛ hawi yo heya ho –
we ya honɛ howi ya
12. 17.
hayu wane
14.
huyuwane
ha no yo ga hano yo wa ne yo hawi ya'a
15. ♩ = 112 – 120
Fine
yo ha yowine yano heyano he ya
18. yo wine heyano heyano hɛɛ
yo gono yo'o wigono
yo'o hi u hɛ hi yohi ho o he hi

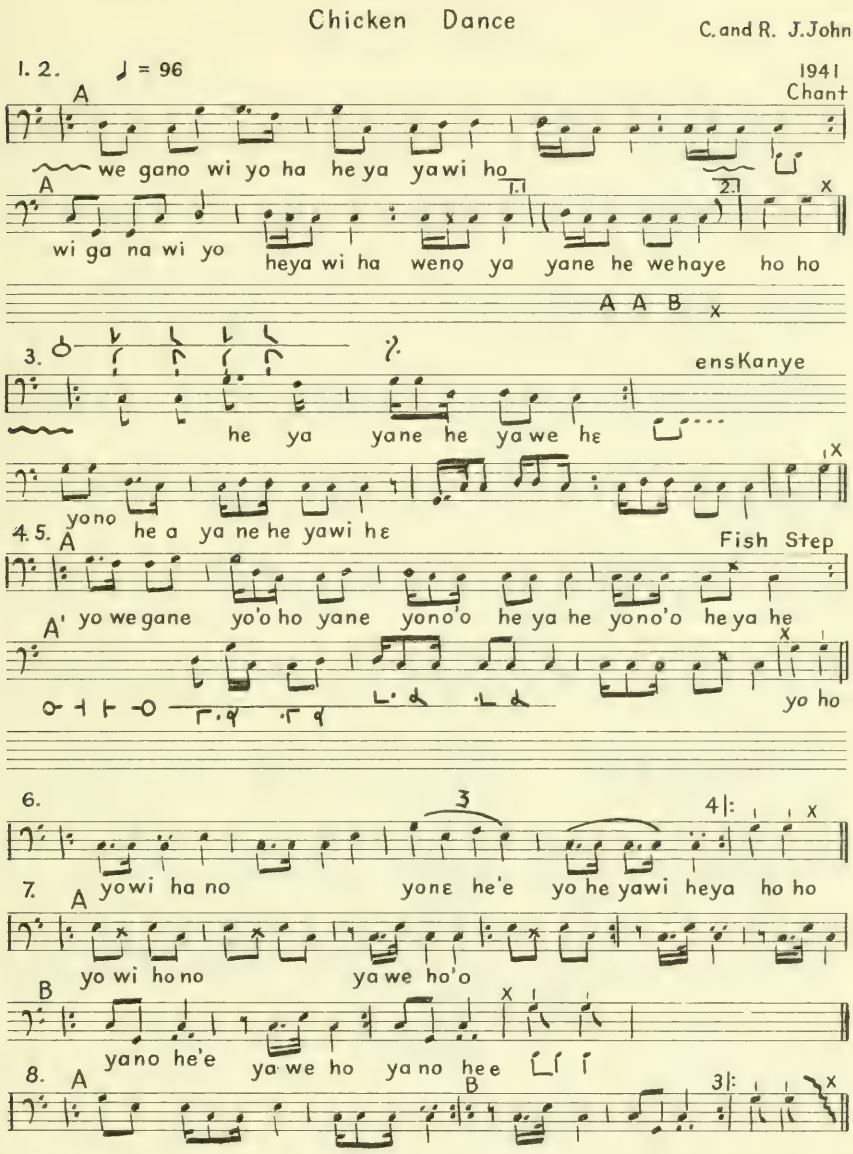
FIGURE 96.

Chicken Dance
C. and R. J. John
1941
Chant
1. 2. ♩ = 96
A
we gano wi yo ha he ya yawi ho
wi ga na wi yo
heya wi ha weno ya yane he wehaye ho ho
A A B x
3.
ensKanye
he ya yane he ya we hɛ
yono he a ya ne he yawi hɛ
4. 5.
Fish Step
A' yo we gane yo'o ho yane yono'o he ya he yono'o he ya he
yo ho
6.
yowi ha no yonɛ he'e yo he yawi heya ho ho
7.
yo wi ho no ya we ho'o
8.
yano he'e ya we ho ya no hee

FIGURE 97.

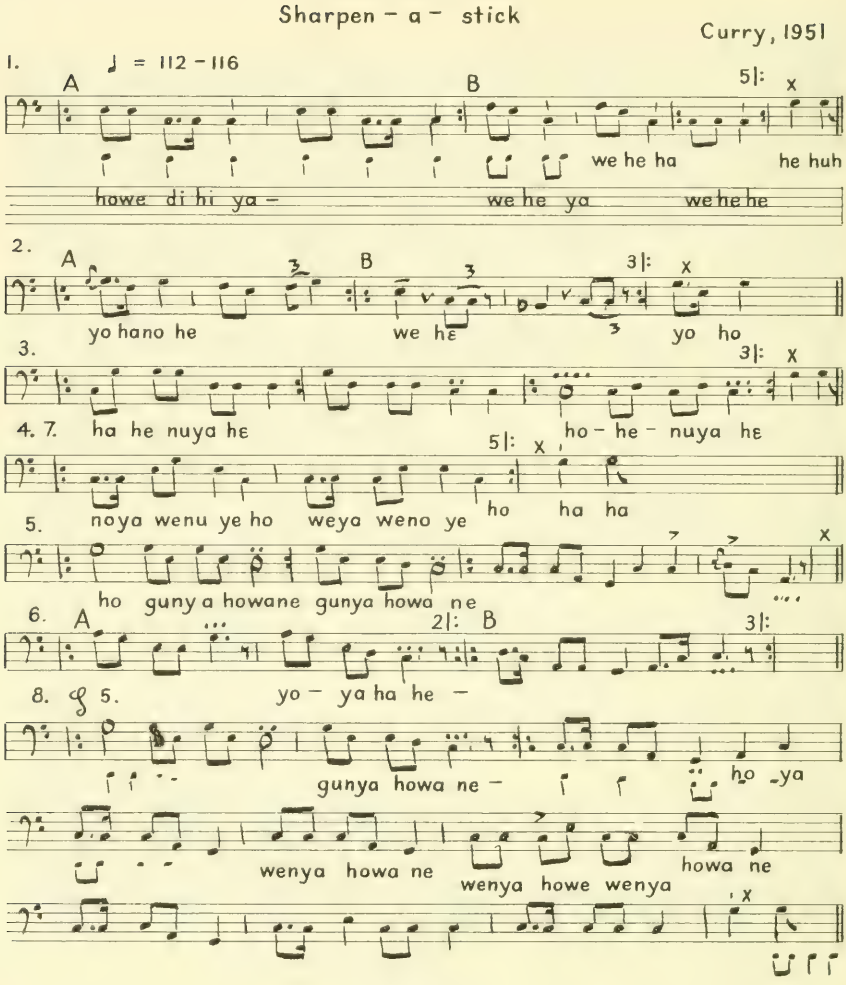

Sharpen – a – stick
Curry, 1951
1. ♩ = 112 – 116
A
B
5|: x
we he ha
he huh
howe di hi ya –
we he ya
we he he
2.
A
B
3|: x
yo hano he
we hε
yo ho
3.
3|: x
4. 7.
ha he nuya hε
ho – he – nuya hε
5|: x
5.
noya wenu ye ho
weya weno ye
ho ha ha
ho guny a howane gunya howa ne
6.
A
2|: B
3|:
8.
5.
yo – ya ha he –
gunya howa ne –
ho – ya
wenya howa ne
wenya howe wenya
howa ne
x

FIGURE 98.

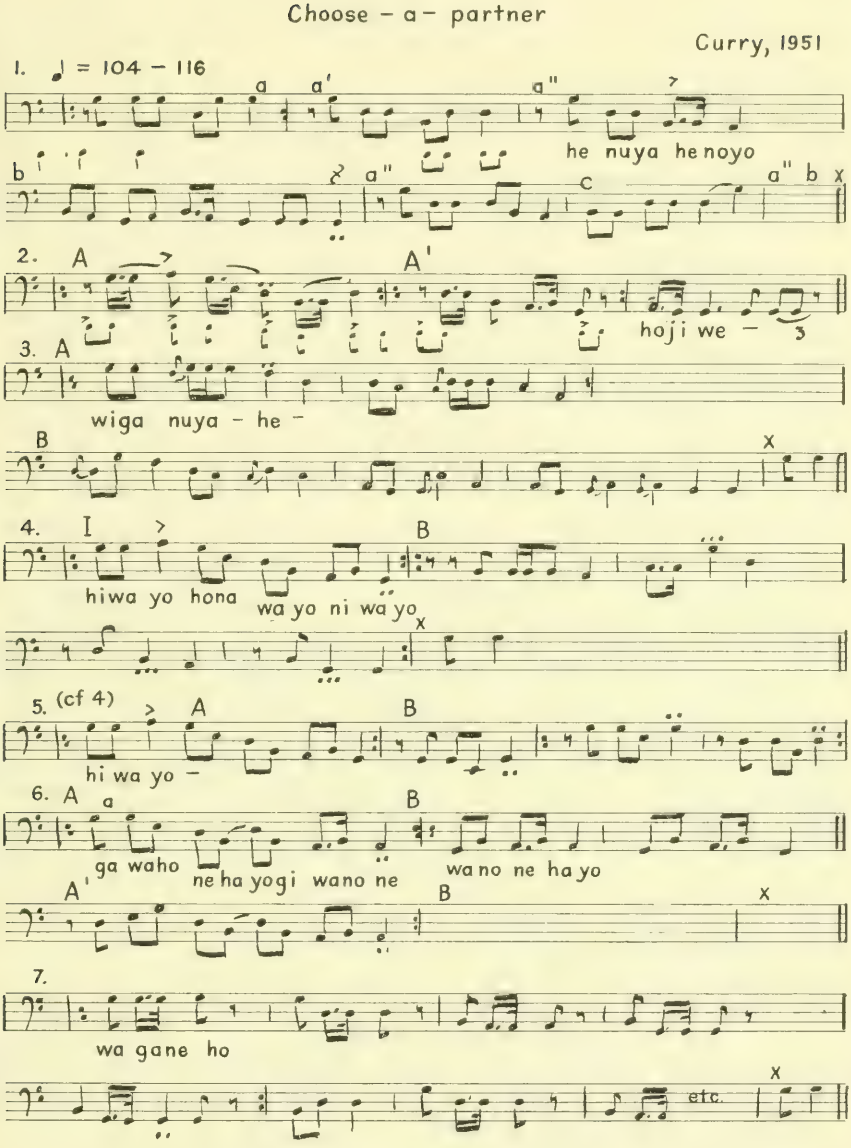

Choose – a – partner
Curry, 1951
1. ♩ = 104 – 116
a a' a"
he nuya he noyo
b a" c a" b x
2. A A'
hoji we –
3. A
wiga nuya – he –
B x
4. I B
hiwa yo hona wa yo ni wa yo
x
5. (cf 4) A B
hi wa yo –
6. A a B
ga waho ne ha yogi wano ne wa no ne ha yo
A' B x
7.
wa gane ho
x
etc.

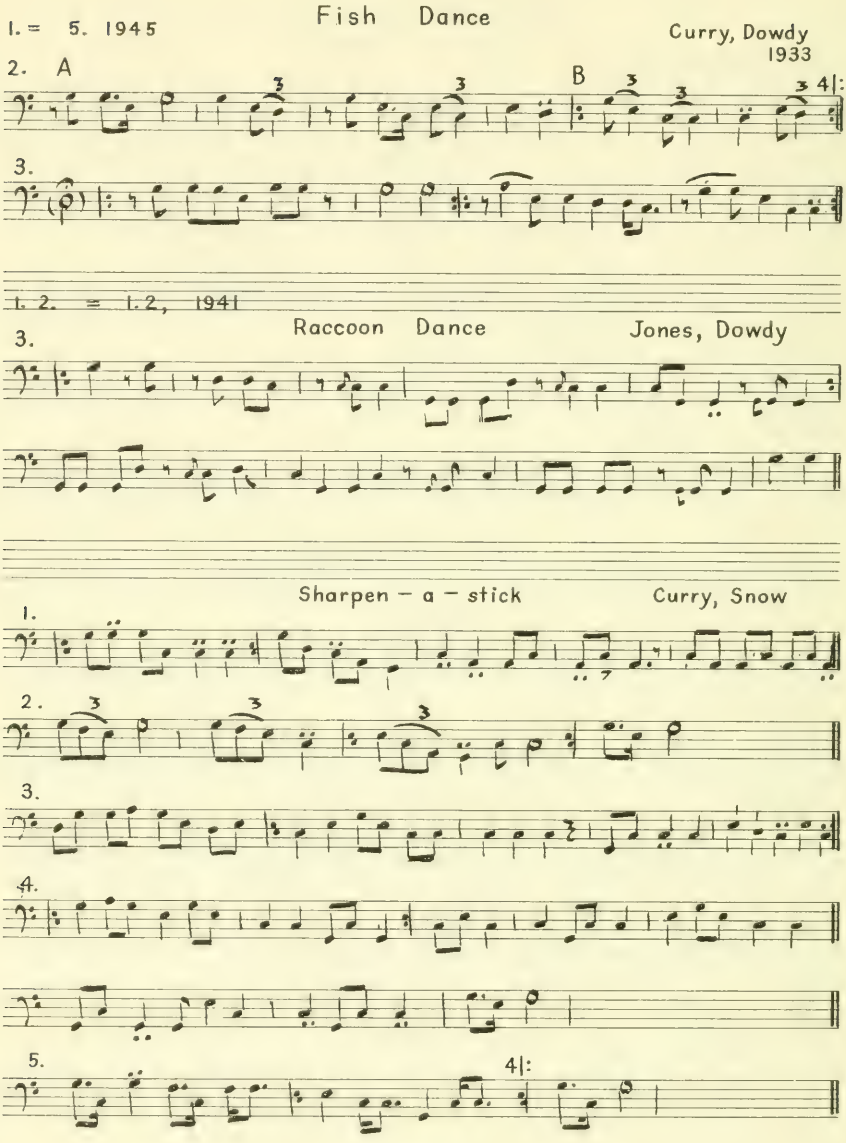
FIGURE 99.

1. = 5. 1945
Fish Dance
Curry, Dowdy
1933
2. A
B
4|:
3.
1. 2. = 1. 2, 1941
3.
Raccoon Dance
Jones, Dowdy
Sharpen – a – stick
Curry, Snow
1.
2.
3.
4.
5.
4|:

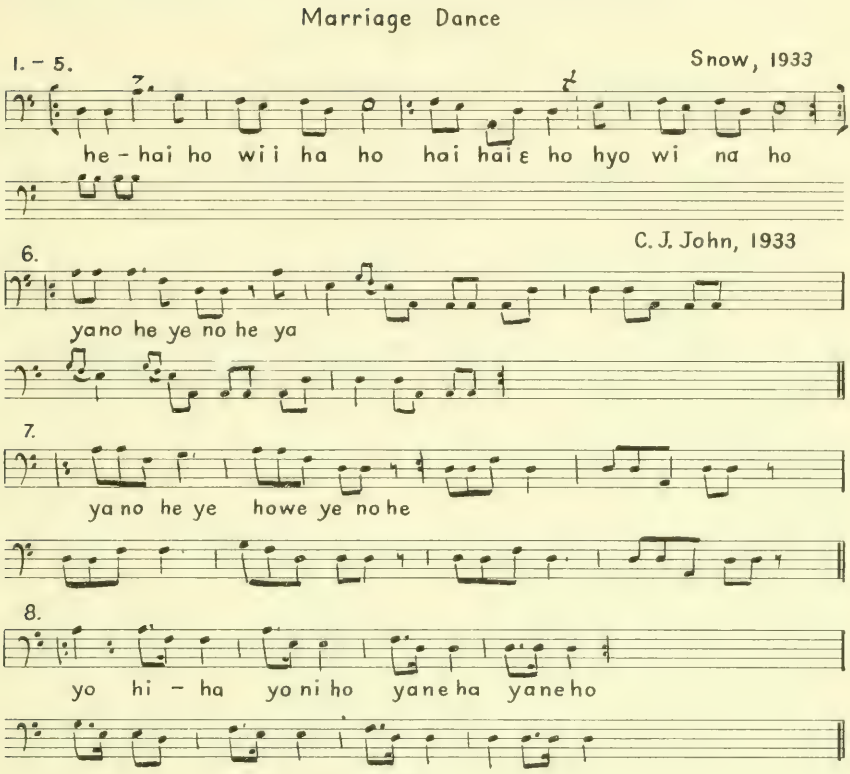
FIGURE 100.

Marriage Dance
1. – 5.
Snow, 1933
he - hai ho wii ha ho hai hai ɛ ho hyo wi na ho
6.
C. J. John, 1933
yano he ye no he ya
7.
ya no he ye howe ye no he
8.
yo hi – ha yo ni ho yane ha yane ho

FIGURE 101.

PART 3. SONGS AND TEXTS OF TONAWANDA LONGHOUSE

(Figs. 102–164 follow Part 3)

RITUALS ADDRESSED TO THE CREATOR

(See figs. 102–105)

ADONWE (INDIVIDUAL CHANTS)

TEXT AND TRANSLATION

Shanks

2. o·nᵹ sas'ǫgadǫ·de ye'e gene he'e'e
now the time for me to chant "adǫnwᵹ"
ǫ́gehašǫ? nadǫ́.wᵹ' ye'e gene he'e'e
they hired me to chant adǫ́nwᵹ'
they hired me to chant adǫ́nwᵹ'

ye'igᵹne—he—
(I am walking?)

agyᵹnde'ǫ nadǫ́·wᵹ' ye—
I am expert at adǫ́nwᵹ
'odjisgwa?ne? hǫ?gya·sta ye'igᵹ ne—he—
mush is what they named me
gagᵹ·hǫde tcigǫ·he·he' ye'igᵹ ne—he—
last summer at the beginning of my life

5. wa'adǫ wa' dǫ'ǫ: ne·?ᵹhe yowigᵹ ne—heh
it is saying (a bird)

Black

5. (38d) Handsome Lake's own song, Black says last in ritual
'ige 'ige hǫ'neya hǫ'ne'eh
I am walking (now?)

RITUALS ADDRESSED TO THE MIDPANTHEON

Figures 106 to 111 are the songs used for the Midpantheon rituals.

SHAMANISTIC CURES

(See figs. 112–121)

FALSE FACE COMPANY

TEXT AND TRANSLATION

Cornplanter
from Cattaraugus

I. Marching Songs

1. (6a) gawᵹnode yeegᵹ'ᵹne [:yowige:] (repeat)
a voice floating

634-599 O - 64 - 14

2. (6b) niyawęne niyawenehe haiige he'e šagodjowe hgo·wa?ha? haige he'e

it might happen our great protector from whom

ǫgwade'éɛ se'wa'dǫ' haige he'e

we derive our luck (odɛ'swa—luck)

II. Dance Songs of Common Faces and Beggars—

3. (6c) he'eh š'agodjowehgo·wa·? he hɛ'ɛ hɛhe· e? ša'godjowego·wa·? hai? ha·ih

our great protector our great protector

4. (6d) he š'agǫ'sa'yǫdi ne·? eh yo·hɛ'ɛ ni'i šá gǫsa?yǫndine·? hai? hai?

thy face smiles but not my face (the singer)

5. (6e) š'adja'tgahato· nagegǫ''sa'

you turn your body over my face (dancer jumps half way round or flips)

6. (7a) š'agodjowehgowa·' ha?ah hagohsiyo'gowa'a·h

our great protector he face good great (he has an extra fine face)

7. (7b) Universal Seneca song:

yo' ha' he' yo' ha' (pause) he' (meaningless)

(antics here)

III. Pairing—deyenyóta' (they two face each other)—

8. (8b) hayo hayo etc. he?e nǫwiyo he ya'a

9. (8c) hayoho etc.

IV. Door Keeper Ritual—diyɛ'·?si'?da?díy'as (they put one foot ahead of the other)—

10. (7c) o·nɛh ne'gih 'o'djǫgwaya?de'ihɛne' š'agodjowehgo·wa'aha' hai etc.

now do our bodies move in rhythm our great protector

11. (7d) 'ɛs'a'goya'donyanǫhǫ? š'agodjowehgowa·ha'a haiyoho etc.

he will move her body about in the dance our great protector

(on repeat add) ɛyagowɛ nǫnenta·k

if she has not fulfilled (her ceremonial obligation)

12. (7e) gayohiyade' hɛ'ɛ gayǫhiyade'

in sky (spoken géǫya'de')

13. (7f) gagaye he'e (he)'e ganiyǫdǫ'ǫ

Husk Face hanging about (the tassels on female husk mask)

(an old word for Husk Face, or roughly made moccasin)

14. (8a) (ashes blowing song)

š'adigiya'dǫ'dɛ' ne?gi š'agodjowehgowaha'

they two look alike it is they (false-faces) our great protector

(two doorkeepers)

All songs preceded and followed by cry—hai, hai.

Formerly, all had a word referring to a place in origin legend.

Black
I. Marching Song— Tonawanda version

1. (43a) yowigɛ̨niyo higehoniyo higɛ̨ni š'agodjowi ha'tahini wahogayini
our protector is walking, is coming in
(Remainder burden syllables)

HUSK FACES

TEXT AND TRANSLATION

Cornplanter

1. (53a) yo yo yo gadji
come here (?)
2. yo'o' ho ho gǫgɛ̨iye (dance around peeled hickory staff)
hurry here (?)
3. gasheda hayake haą̂? haą̂
shake my body (?)

YEIDOS MEDICINE COMPANY

TEXT AND TRANSLATION

Black

Throwing Songs—

1. (36a) gahidohǫ ɛ̨yeyädaˑkɛ̨ nɛ̨djɛ̨s'ǫ'ǫ̨ni yohɛ̨dza'geh
medicine rite she must (use) (to go about) to be able the earth place
yǫˑdonih ho'o ya'gǫgwe ho'o . . .
that what she says that woman
(gahidohǫ she must sponsor so she can go about the earth, so she says, that woman.)
2. (36b) nidewihe' o'tgǫ haigwa gahidǫ'ǫ dǫ'ǫ'ǫhǫ wiyo haą̂?yɛ̨h
I never thought it is potent almost this ceremony
3. (36c) dzot'ayoni hayenǫs deyǫdinǫ'giǫˑdǫ'ǫǫ haą̂'yɛ̨h
the wolf catches the sheep—the rams have whorling horns
4. (36d) deyǫkgigaˑneˑ 'ne'ho wɛ̨nǫgwe deyǫkni he . . . .
they are looking this way the women (refers to above)
5. (36e) hewagenǫ djǫ(ǫ)heho gayas'ǫ'ǫni wi'iyo—o gaye . . .
that's where I've gone (to) our life as it is named, it is beautiful
(magic cornstalk)

WOMEN'S MEDICINE SOCIETIES

Songs for the Women's Medicine Societies are shown in figures 122 to 133.

RITUALS ADDRESSED TO THE FOOD SPIRITS

Figures 134 to 144 show the songs used in addressing the Food Spirits.

SOCIAL DANCES—STOMP TYPE

Figures 145 to 152 give the songs used in the Stomp type.

SOCIAL DANCES—FISH TYPE

The Fish type songs and text are shown in figures 153 to 157.

MISCELLANY OF SONGS

(See figs. 158–164)

DEVIL DANCE — Shanks

TEXT AND TRANSLATION

3. (26b) weya yahoho . . . yeya'dadogę s'enǫ'he's yahe' ha'
certain person —you like

4. (26c) yanedo weyahe . . deyeya'dowanę's deyagǫsa'wanę's yahe'ha'
she has big thighs she has big knees

5. (26d) o·nę ni'gih djagoyǫ nagatcigo·wa·' dogwa'ni'geh nihe . . .
now suddenly she came back my best friend (lover) I don't know what to do

STORY SONGS — Black

TEXT AND TRANSLATION

1. (41c) Poor family, little boy only hunter, mother says "When you get in canoe to go across river, sing this song until you get to the other side, then clean your arrowheads and you will surely kill a deer"—sings, gets two deer, distributes meat to neighbors, success always, gets married, etc.

hunǫga?de hësëgę'ǫn gi'ǫn wǫ'i̯
he has lots of arrows your brother that's what he says

2. (41d) Stuck up boy sings this song, family warns and teases him, "Something behind you is ready to grab you." Sure enough, girl grabs him, they argue, meet again and she finally overcomes him.

yanohe—ya dètagwastę hagęnǫdǫ wadiks sa'ago·was'ǫ'ho
I don't care young, good-looking girls

MOCCASIN GAME SONGS

TEXT AND TRANSLATION

Cornplanter
Newtown songs (Cattaraugus)

2. (17c) newa·gyędę'ǫ dęyǫ?da'hgwayę' weya . . .
I know how best to gamble with the shoes

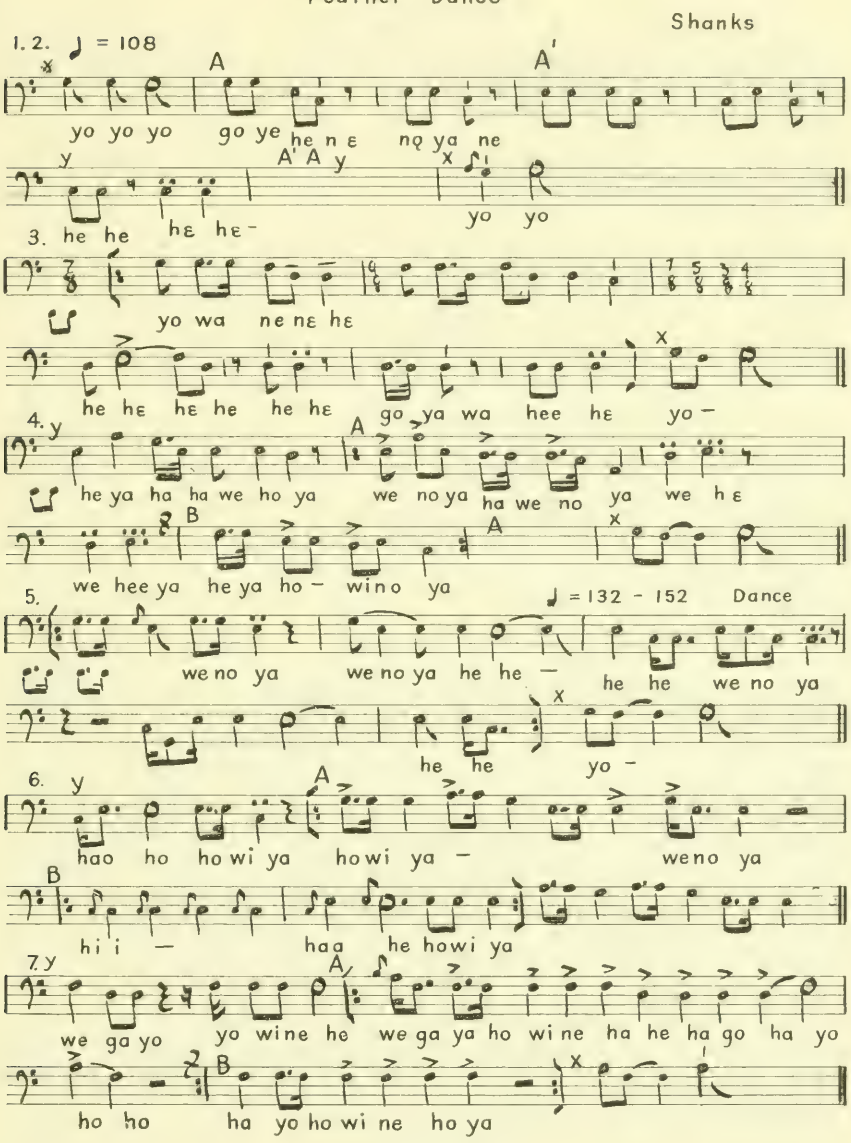

Feather Dance
Shanks
1. 2. ♩ = 108
A
A'
yo yo yo go ye he n ɛ nǫ ya ne
y
A' A y
x
yo yo
3. he he hɛ hɛ -
yo wa ne nɛ hɛ
x
he hɛ hɛ he he hɛ go ya wa hee hɛ yo -
4. y
A
he ya ha ha we ho ya we no ya ha we no ya we hɛ
B
A
x
we hee ya he ya ho - wi no ya
5.
♩ = 132 - 152 Dance
we no ya we no ya he he —
he he we no ya
x
he he yo -
6. y
A
hao ho ho wi ya ho wi ya - we no ya
B
hi i — haa he ho wi ya
7. y
A
we ga yo yo wi ne he we ga ya ho wi ne ha he ha go ha yo
B
x
ho ho ha yo ho wi ne ho ya

FIGURE 102.

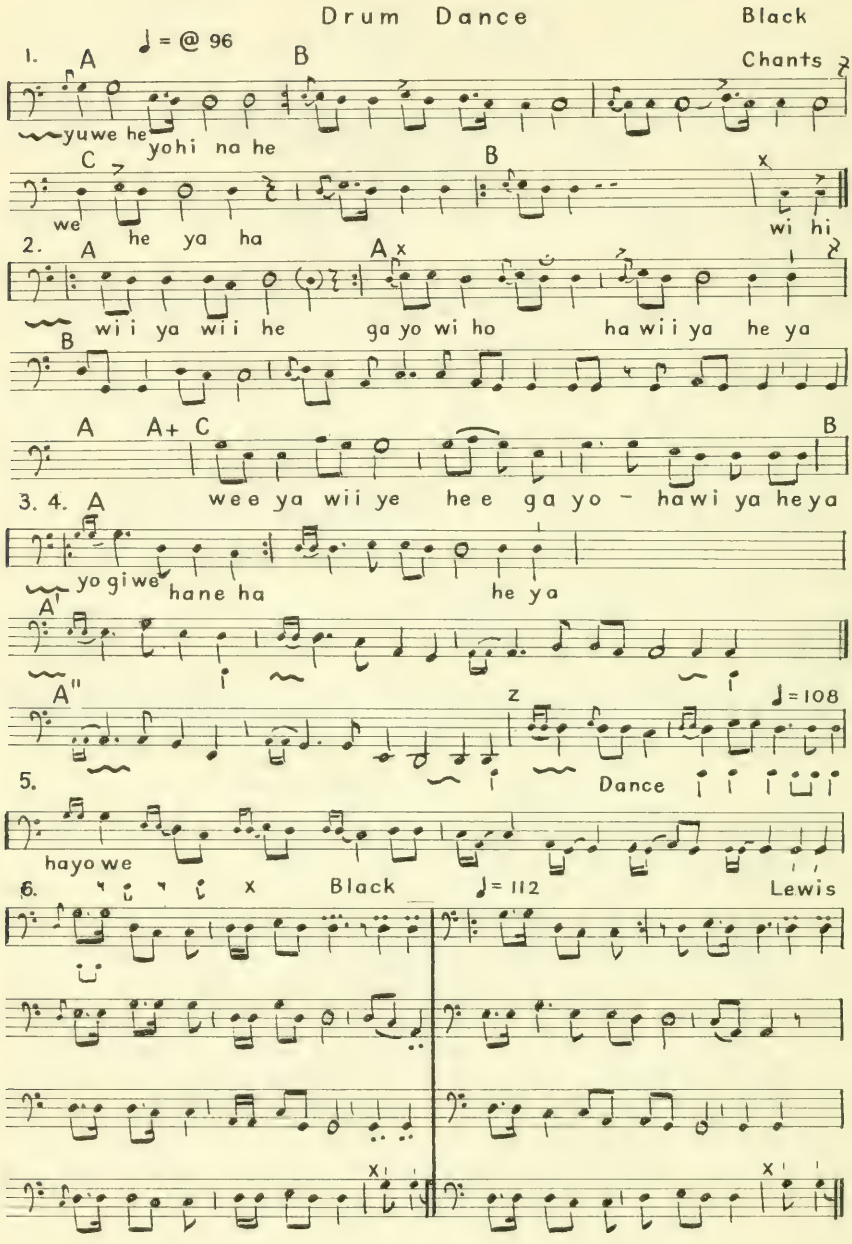

Drum Dance
Black
Chants
♩ = @ 96
1.
A
B
yuwe he yohi na he
C
B
we
wi hi
2.
A
he ya ha
A x
wi i ya wi i he
ga yo wi ho
ha wi i ya he ya
B
A
A+ C
B
3. 4. A
wee ya wi i ye
hee ga yo - hawi ya heya
yo giwe
hane ha
he ya
A'
A"
z
♩ = 108
5.
Dance
hayo we
6.
x
Black
♩ = 112
Lewis

FIGURE 103.

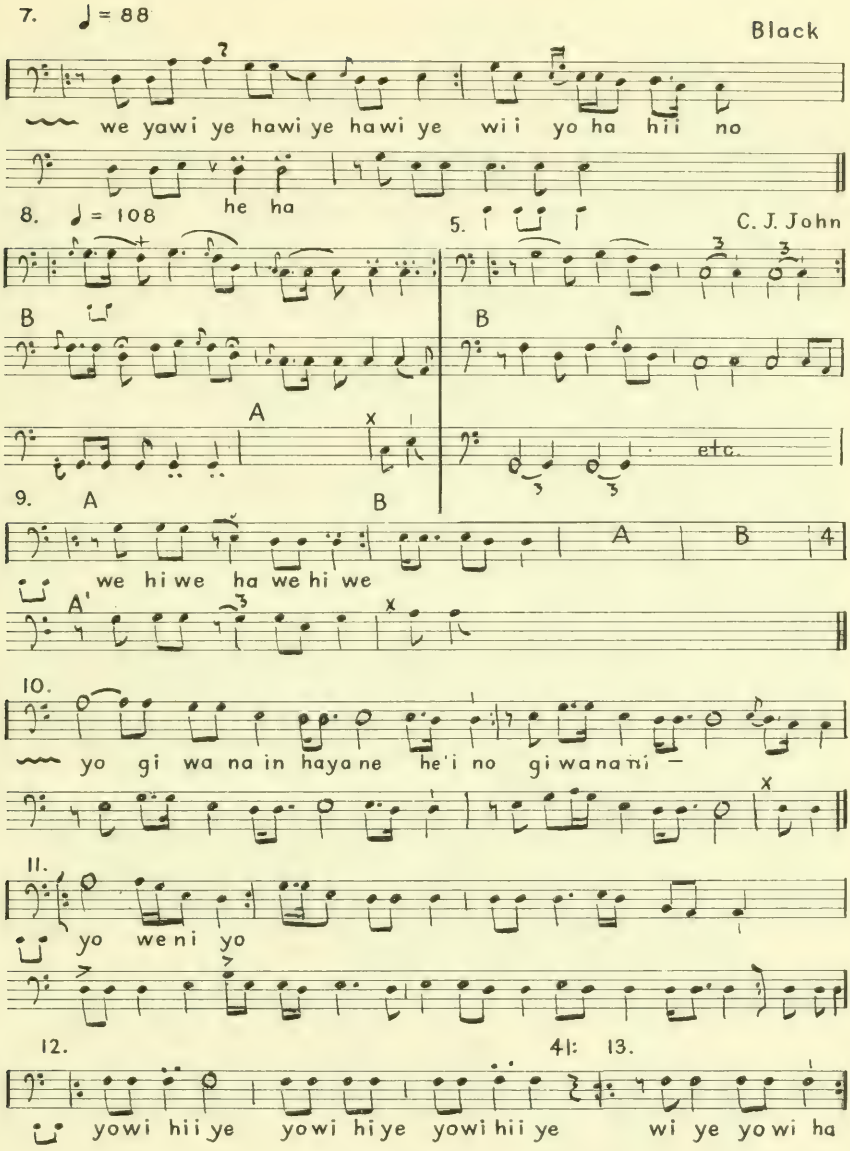

7. ♩ = 88
Black
we yawi ye hawi ye hawi ye wi i yo ha hii no
8. ♩ = 108
he ha
5.
C. J. John
B
B
A
x
etc.
9.
A
B
A
B
4
we hi we ha we hi we
A'
x
10.
yo gi wa na in haya ne he'i no gi wana'ni —
x
11.
yo we ni yo
12.
41: 13.
yowi hii ye yowi hiye yowi hii ye wi ye yowi ha

FIGURE 104.

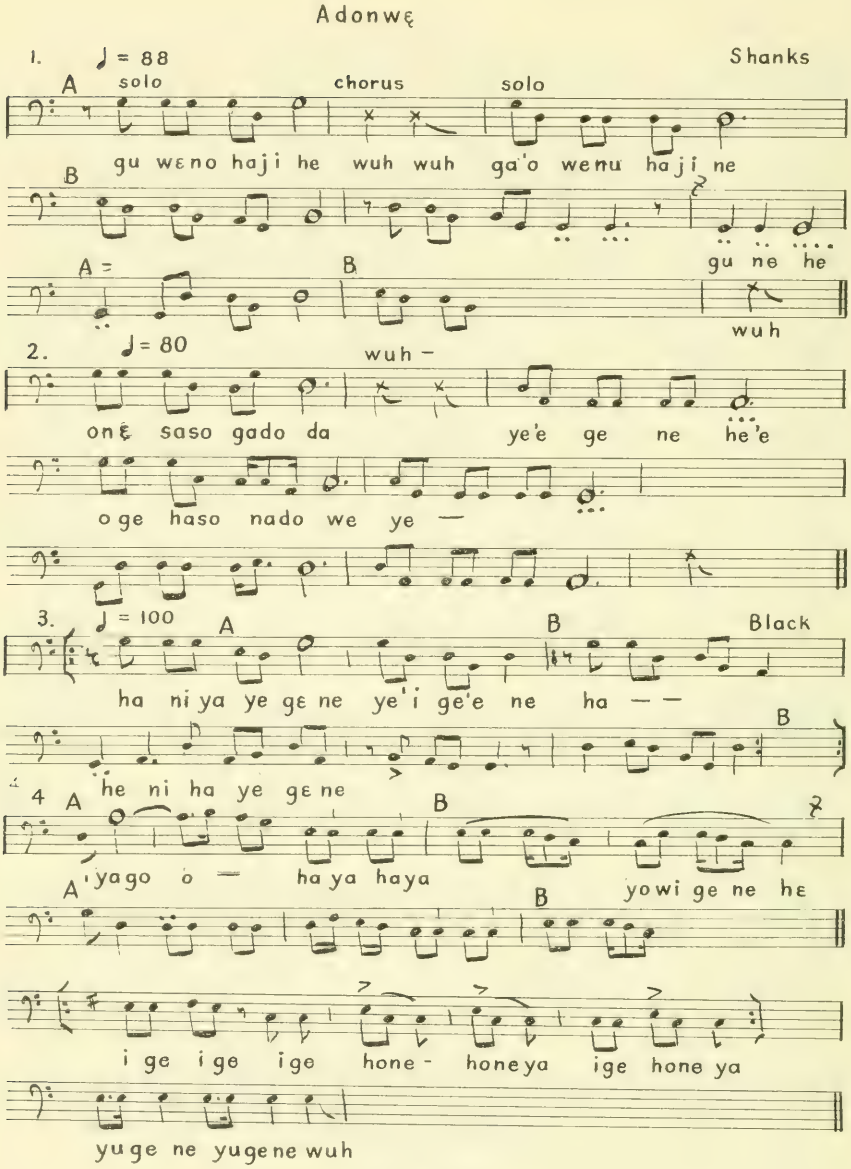

Adonwę
1. ♩ = 88
Shanks
A solo
chorus
solo
gu wɛno haji he wuh wuh ga'o wenu haji ne
B
gu ne he
A =
B
wuh
2. ♩ = 80
wuh –
onę saso gado da
ye'e ge ne he'e
o ge haso nado we ye —
3. ♩ = 100
A
B
Black
ha ni ya ye gɛ ne ye'i ge'e ne ha — —
B
4 A he ni ha ye gɛ ne
B
A 'yago o — ha ya haya
B
yowi ge ne hɛ
i ge i ge ige hone - honeya ige hone ya
yu ge ne yugene wuh

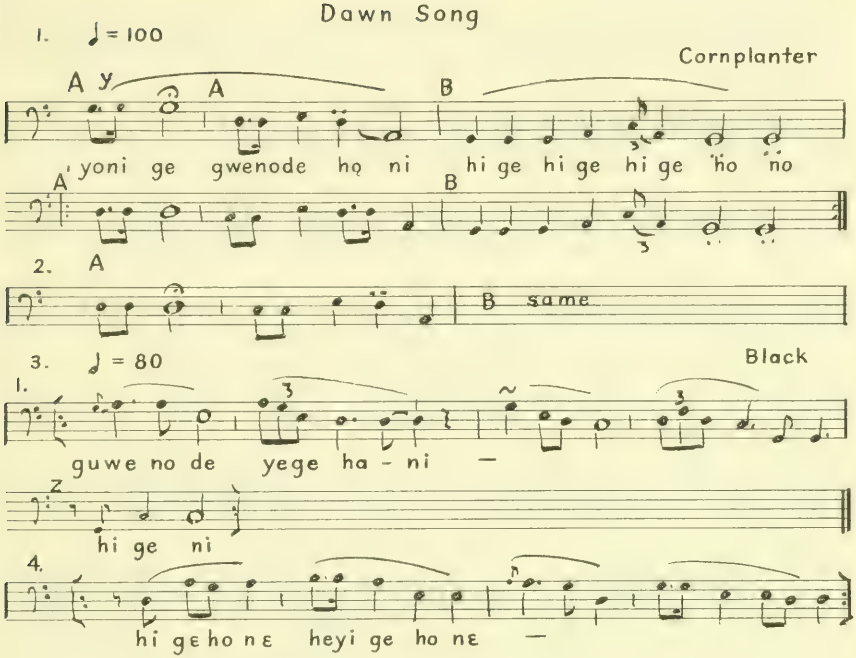
FIGURE 105.

1. yoniga gwɛ̨node· hǫ'ǫ ne·ni hi·ge hige hi·ge hǫ'ono'o
   (a voice rises upward) (I am walking)
2. 'ǫgi' danoihowi·' o·onɛ̨ hi·ge hi·ge hige hi·ge hǫ'ono'o
   I sing down song now
3. guwɛ̨node yege ha·ni: higɛ̨ni
   (a voice rise upward)

FIGURE 106.

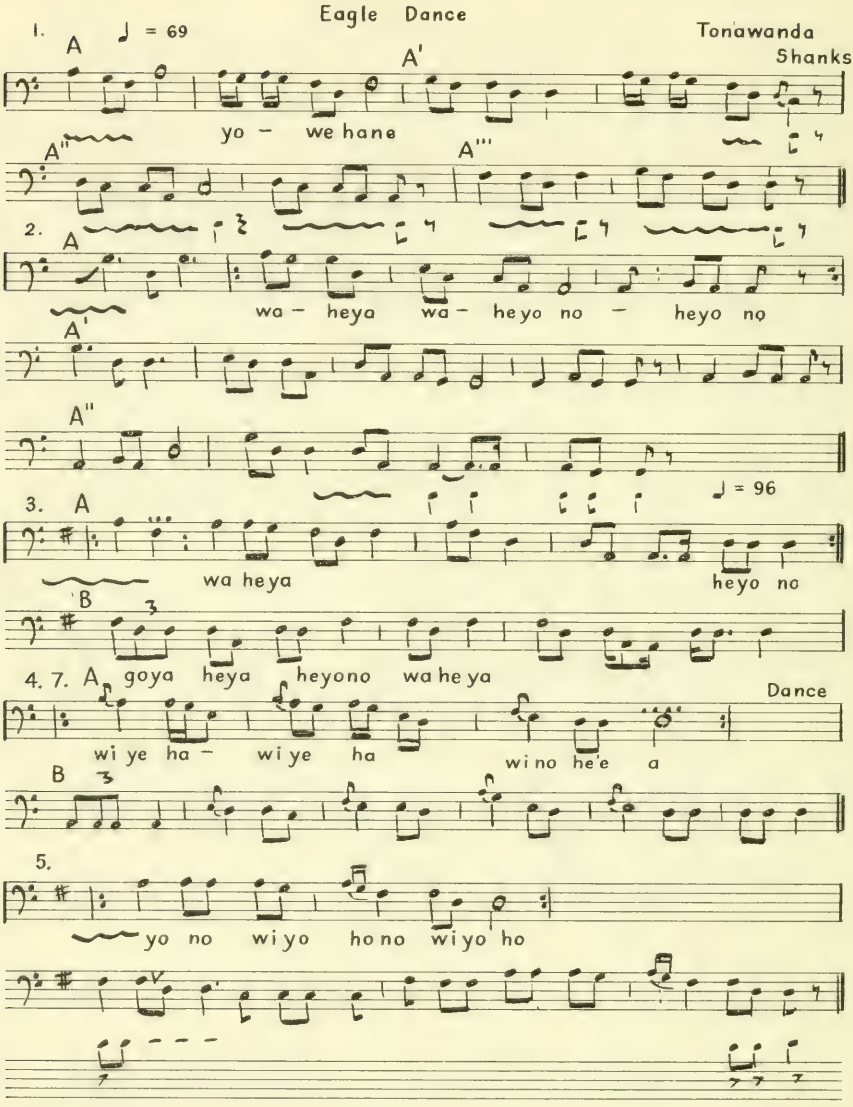

Eagle Dance
Tonawanda
Shanks
1.
A
♩ = 69
A'
yo – we hane
A"
A'''
2.
A
wa – heya wa – heyo no – heyo no
A'
A"
3.
A
♩ = 96
wa heya
heyo no
B
4. 7.
A
goya heya heyono wa he ya
Dance
wi ye ha – wi ye ha
wi no he'e a
B
5.
yo no wi yo ho no wi yo ho

FIGURE 107.

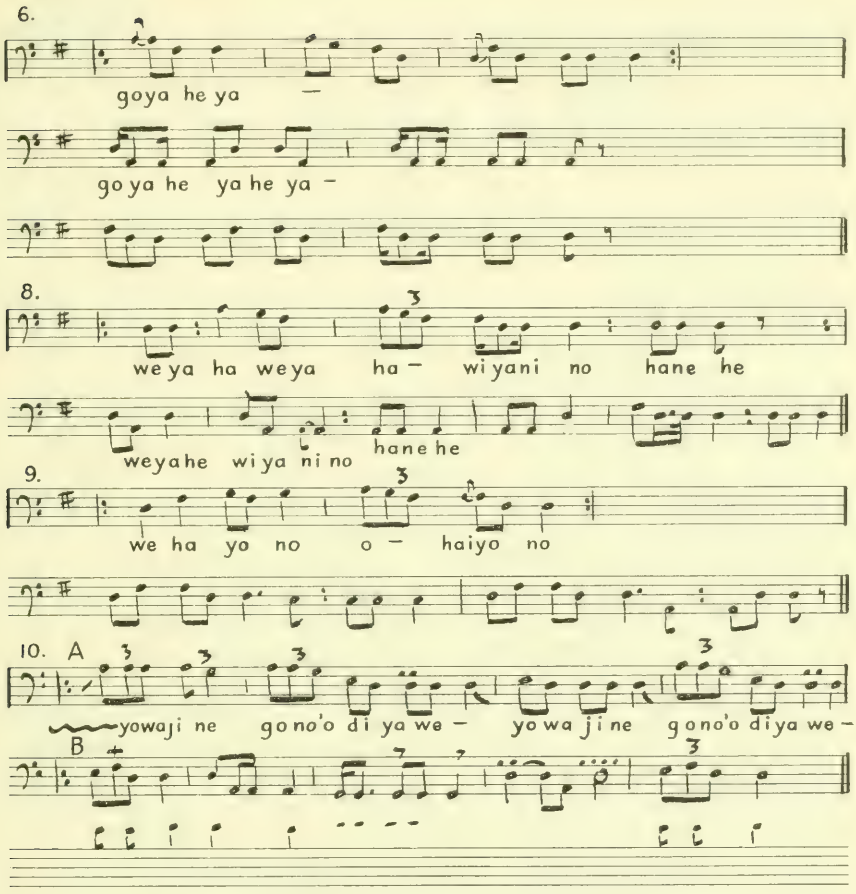

6.
goya he ya —
go ya he ya he ya —
8.
we ya ha we ya ha — wi yani no hane he
weya he wi ya ni no hane he
9.
we ha yo no o — haiyo no
10. A
yowaji ne gono'o di ya we — yowa ji ne gono'o diya we —
B

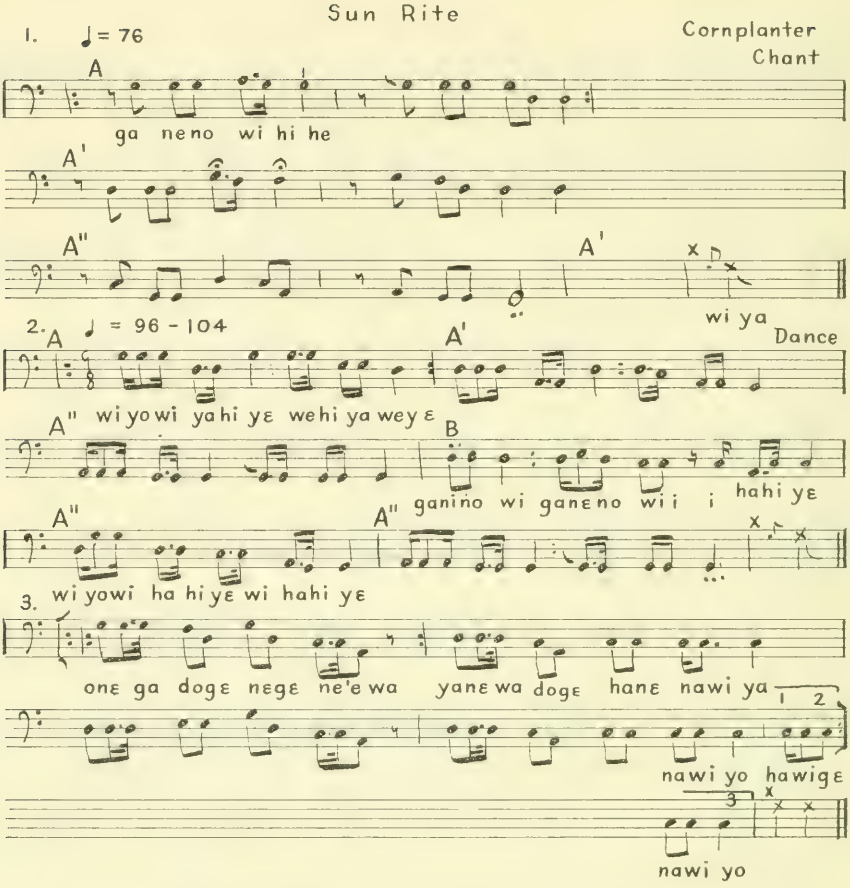
FIGURE 108.

3. o·nɛ gado· gɛ nɛgɛ newa' onɛgadogɛ hone na wihiya hawiyɛ
now look for a certain one right now

FIGURE 109.

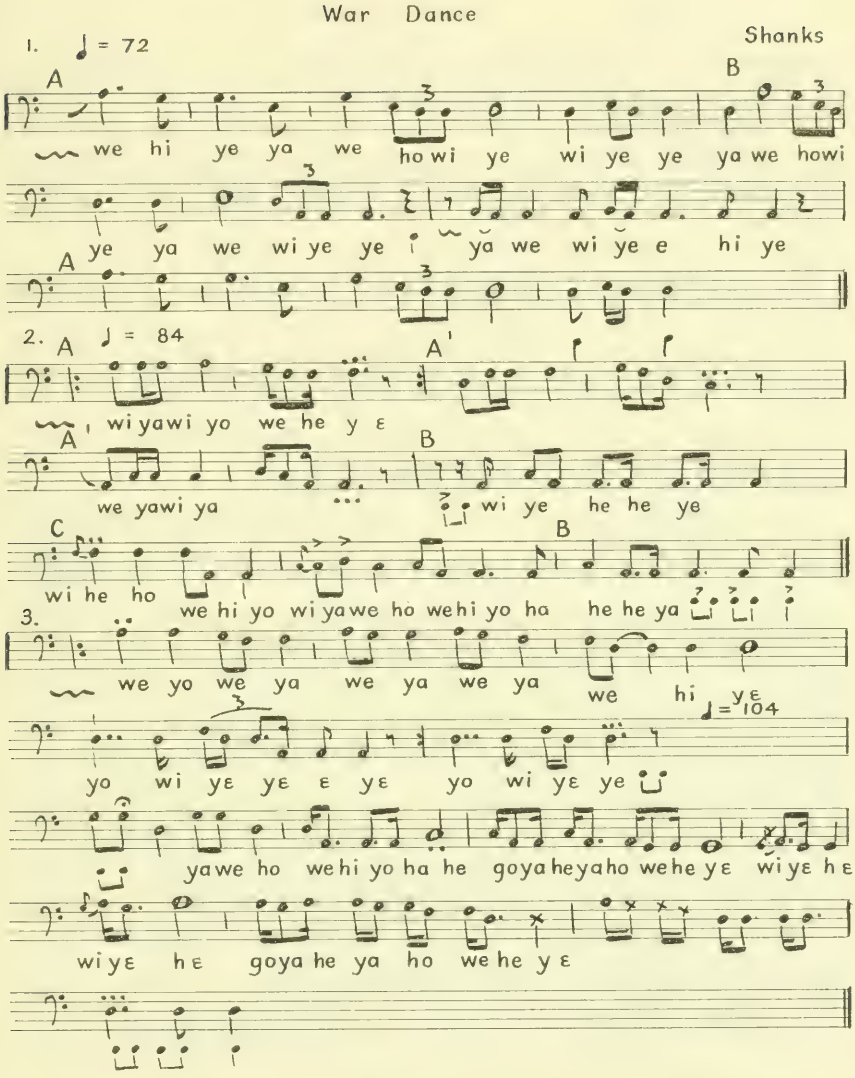
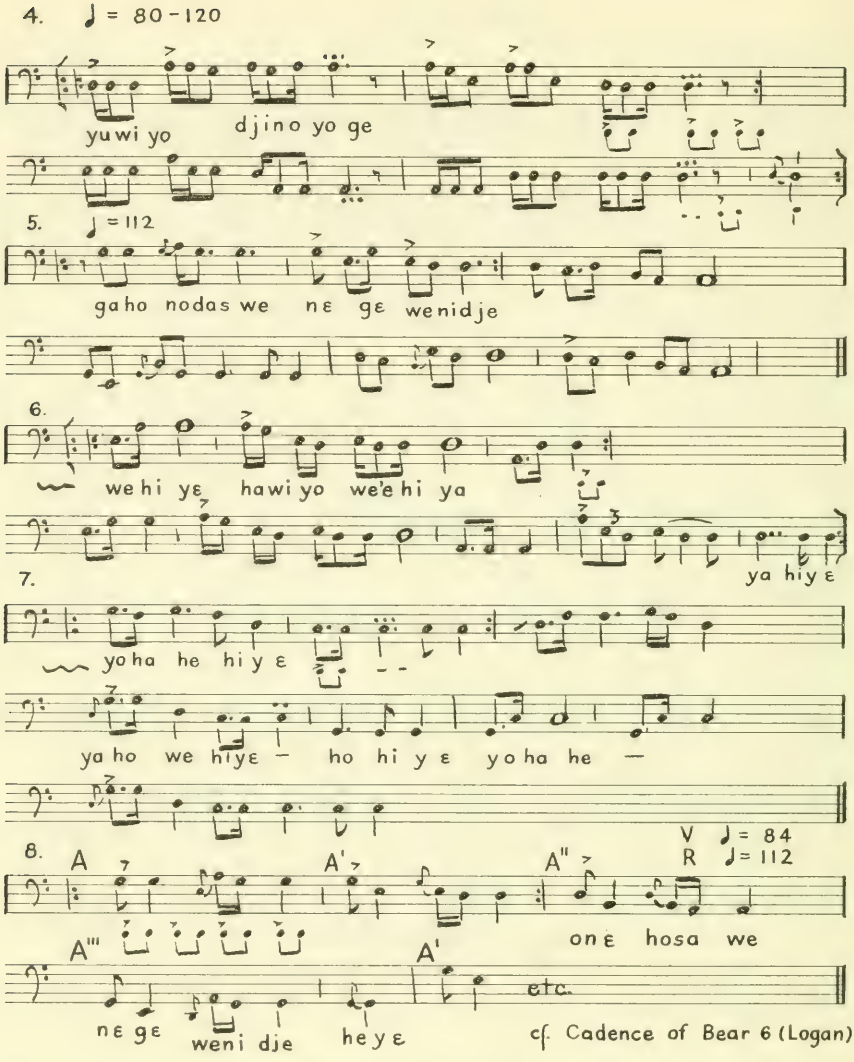

War Dance
Shanks
1. ♩ = 72
A
B
we hi ye ya we ho wi ye wi ye ye ya we howi
ye ya we wi ye ye ya we wi ye e hi ye
A
2. A ♩ = 84
A'
wi yawi yo we he y ɛ
A
B
we yawi ya wi ye he he ye
C
B
wi he ho we hi yo wi yawe ho wehi yo ha he he ya
3.
we yo we ya we ya we ya we hi
♩ = 104
yo wi yɛ yɛ ɛ yɛ yo wi yɛ ye
yawe ho wehi yo ha he goya heyaho wehe yɛ wi yɛ hɛ
wi yɛ hɛ goya he ya ho we he y ɛ

FIGURE 110.


4. ♩ = 80-120
yuwi yo djino yo ge
5. ♩ = 112
gaho nodas we nɛ gɛ wenidje
6.
we hi yɛ hawi yo we'e hi ya
7.
ya hiyɛ
yo ha he hi y ɛ
ya ho we hiyɛ — ho hi y ɛ yo ha he —
8.
V ♩ = 84
R ♩ = 112
A A' A" A'''
onɛ hosa we
A'
etc.
nɛ gɛ weni dje heyɛ
cf. Cadence of Bear 6 (Logan)

5. gahonǫda·'swe· nɛgɛ weni·?'dje'? heyɛ
come this way, you all this war dance is taking place right here
(Calling dancers into the building)

FIGURE 111.

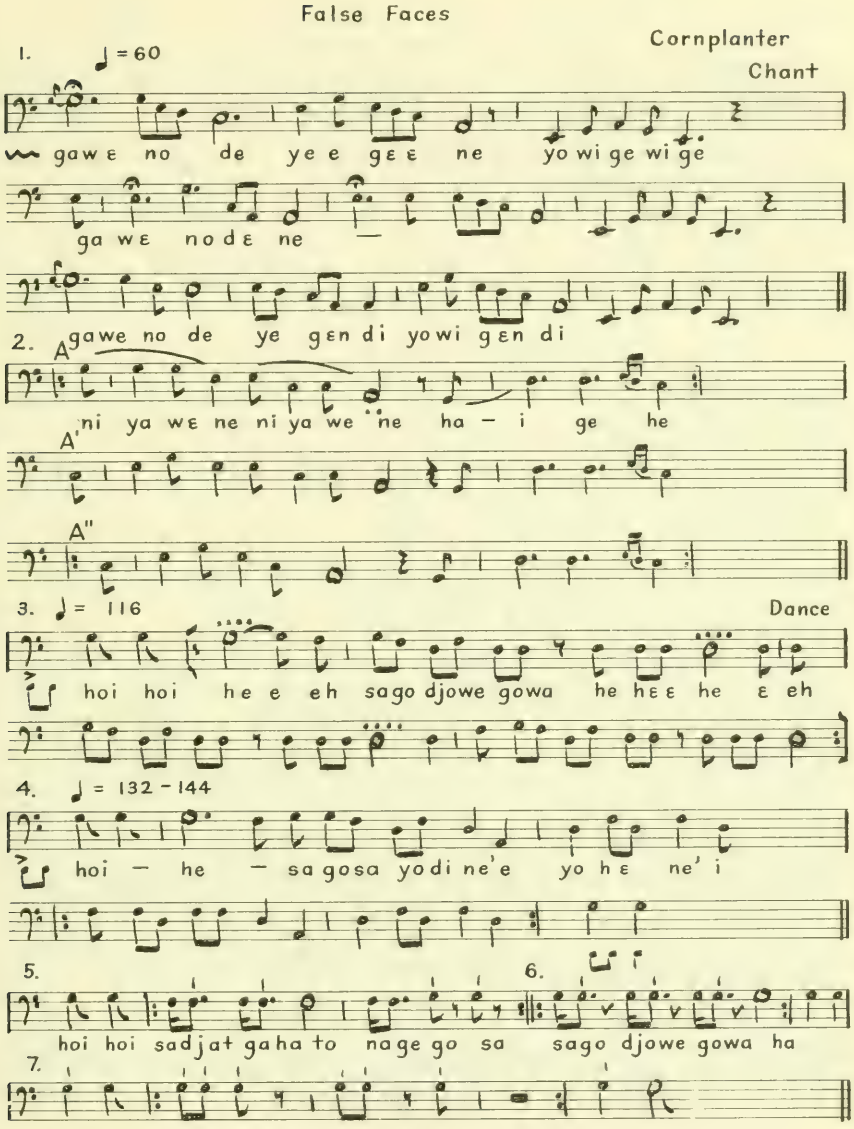

False Faces
Cornplanter
Chant
1. ♩ = 60
R gawɛ no de ye e gɛɛ ne yo wi ge wi ge
ga wɛ no dɛ ne
2. A gawe no de ye gɛn di yowi gɛn di
A' ni ya wɛ ne ni ya we ne ha – i ge he
A"
3. ♩ = 116
Dance
hoi hoi he e eh sago djowe gowa he hɛɛ he ɛ eh
4. ♩ = 132 - 144
hoi – he – sa gosa yodi ne'e yo hɛ ne' i
5.
6.
hoi hoi sadjat gaha to nage go sa sago djowe gowa ha
7.

FIGURE 112.

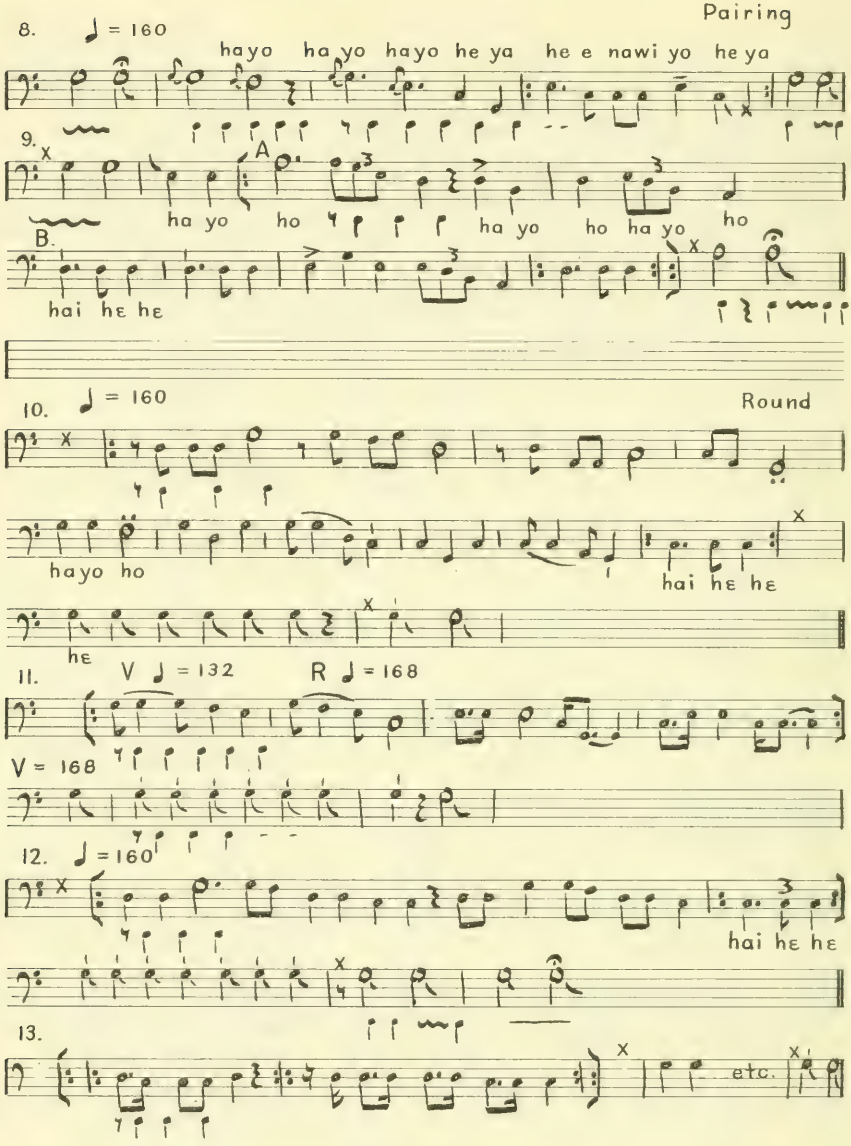

Pairing
8. ♩ = 160
hayo ha yo hayo he ya he e nawi yo he ya
9.
A
ha yo ho ha yo ho ha yo ho
B.
hai hɛ hɛ
10. ♩ = 160
Round
hayo ho
hai hɛ hɛ
hɛ
11. V ♩ = 132 R ♩ = 168
V = 168
12. ♩ = 160
hai hɛ hɛ
13.
etc.

FIGURE 113.

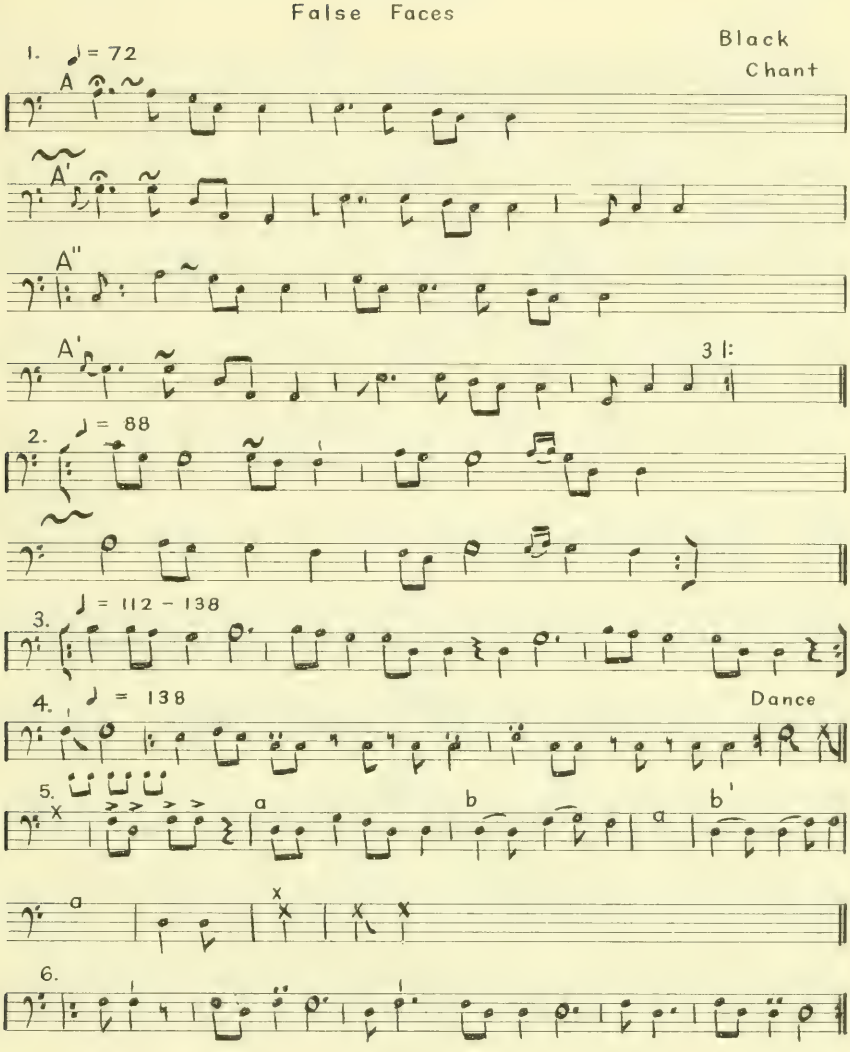


FIGURE 114.

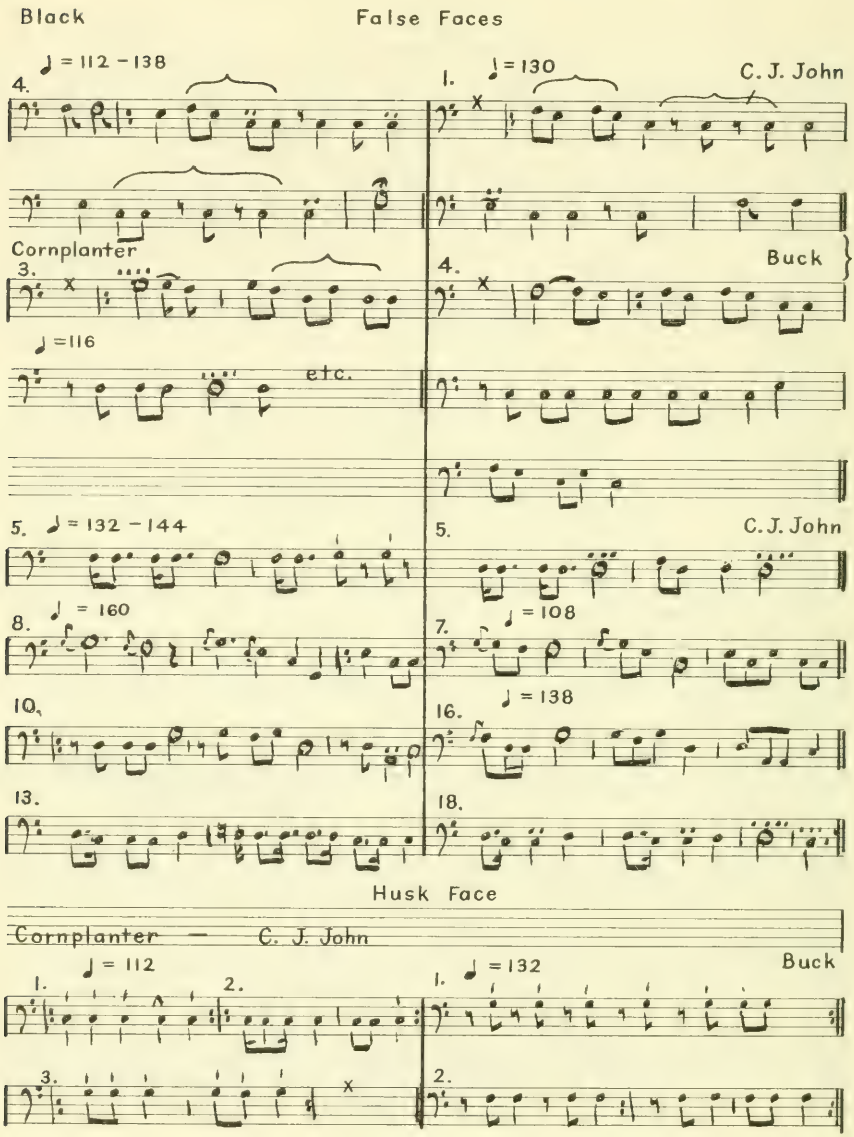
634-599 O - 64 - 15

Black
False Faces
♩ = 112 – 138
4.
1.
♩ = 130
C. J. John
Cornplanter
3.
Buck
4.
♩ = 116
etc.
5.
♩ = 132 – 144
5.
C. J. John
8.
♩ = 160
7.
♩ = 108
10.
16.
♩ = 138
13.
18.
Husk Face
Cornplanter — C. J. John
♩ = 112
1.
2.
1.
♩ = 132
Buck
3.
2.

FIGURE 115.

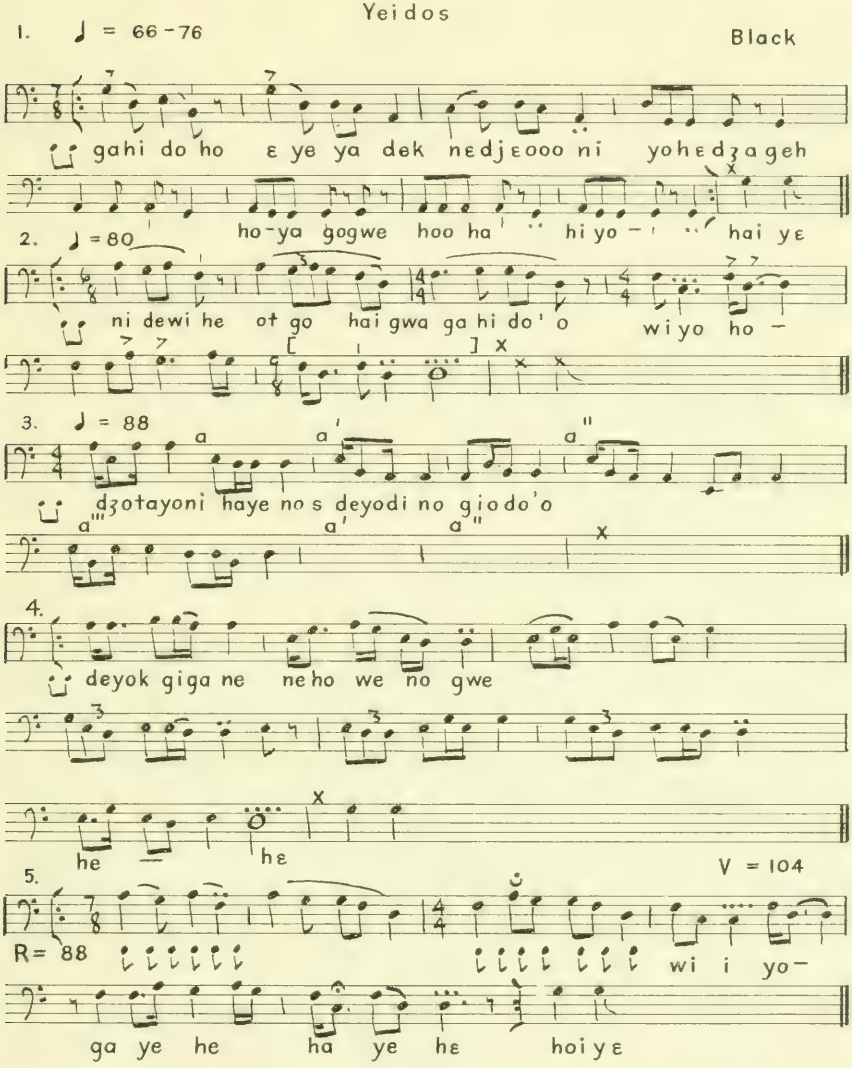

Yeidos
1. ♩ = 66-76
Black
gahi do ho ɛ ye ya dek nɛdjɛooo ni yohɛdʒageh
2. ♩ = 80
ho-ya ġogwe hoo ha hi yo — hai yɛ
ni dewi he ot go hai gwa ga hi do' o wi yo ho —
3. ♩ = 88
dʒotayoni haye no s deyodi no gi o do' o
4.
deyok giga ne ne ho we no gwe
he — hɛ
5.
V = 104
R = 88
wi i yo —
ga ye he ha ye hɛ hoi yɛ

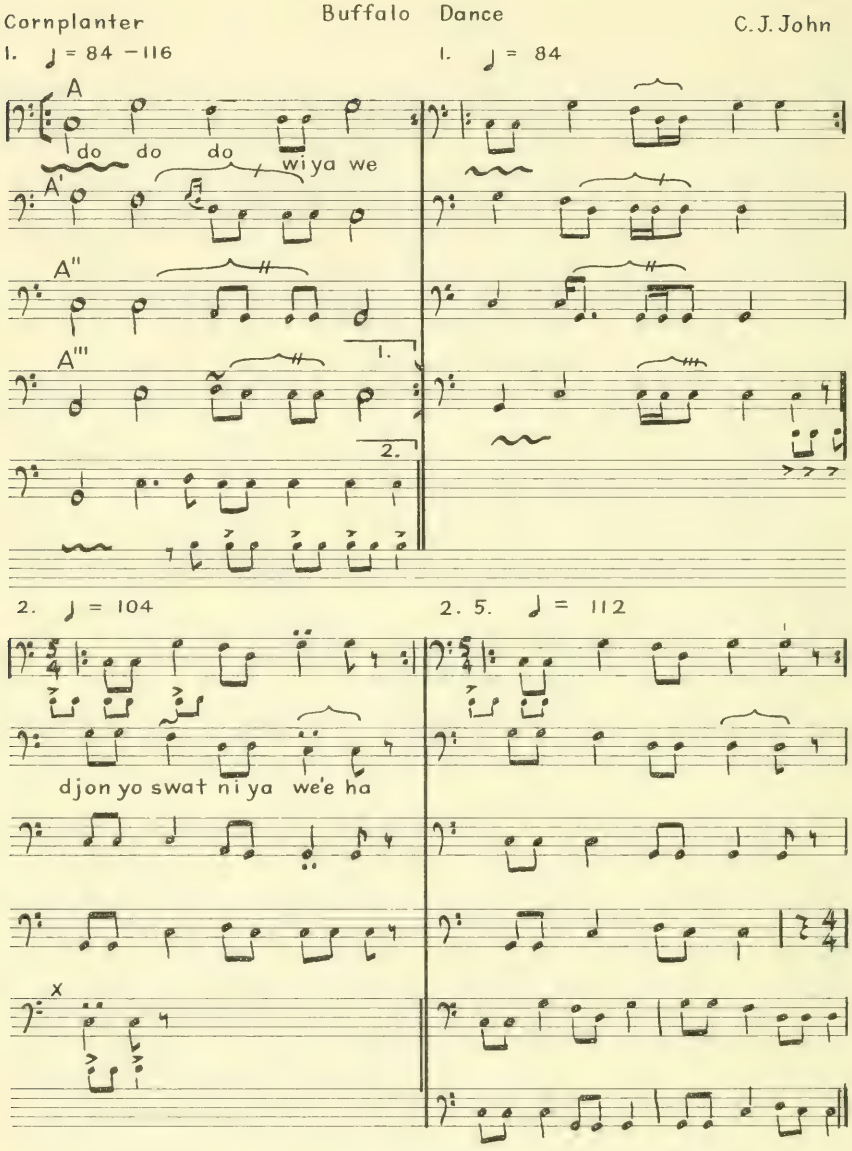
FIGURE 116.

Cornplanter
Buffalo Dance
C. J. John
1. ♩ = 84 – 116
1. ♩ = 84
A
A'
A''
A'''
1.
2.
do do do wi ya we
2. ♩ = 104
2. 5. ♩ = 112
djon yo swat ni ya we'e ha
x

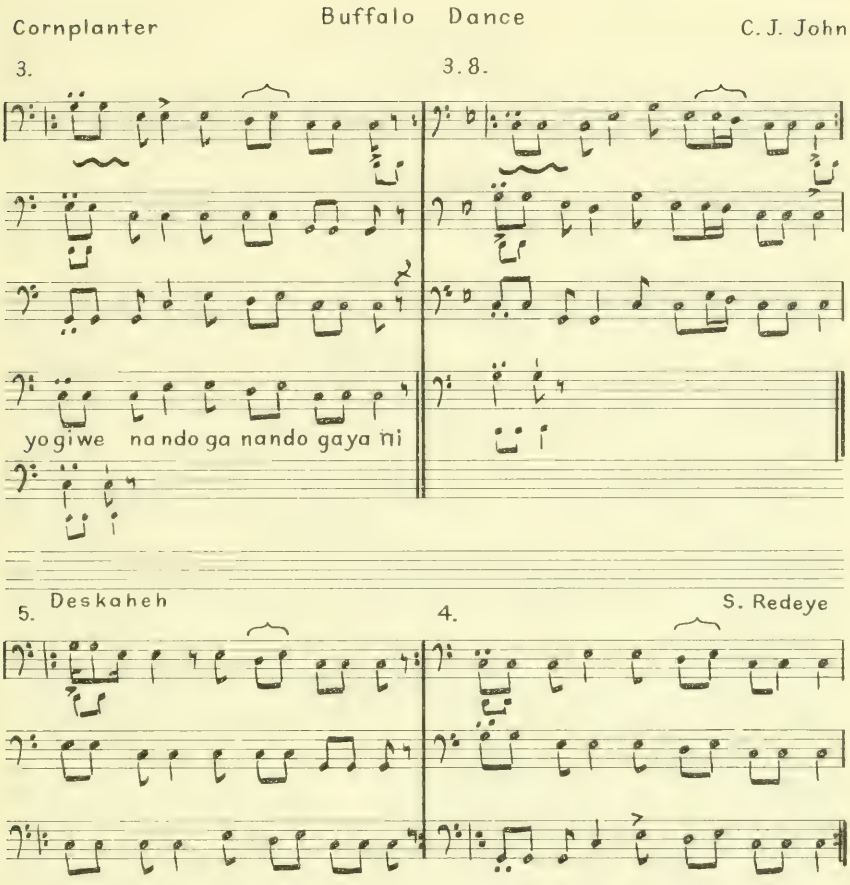
FIGURE 117.

2. (20c) djonyoswa·t niyawehɛ (repeat) dyonyoswa·t
he has one rib thanks
hodɛgǫnya' ni (the person is possessed by the spirit of the buffalo

FIGURE 118.

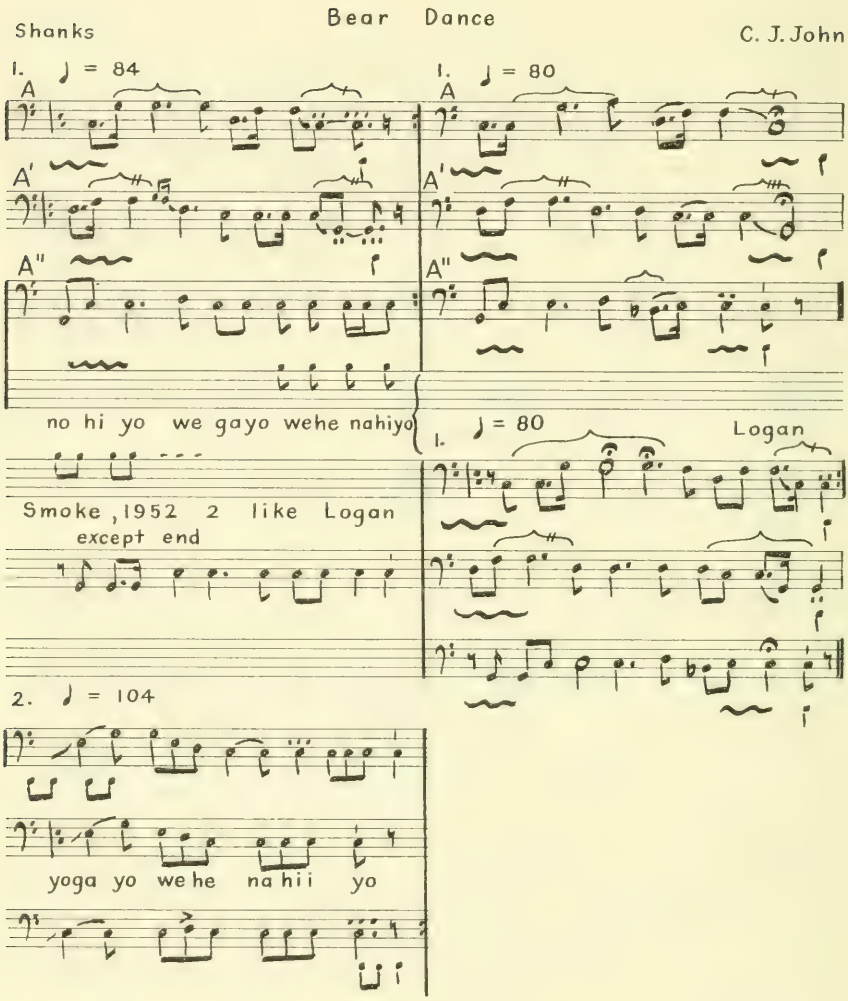

Bear Dance
Shanks
C. J. John
1. ♩ = 84
A
A'
A"
1. ♩ = 80
A
A'
A"
no hi yo we gayo wehe nahiyo
1. ♩ = 80
Logan
Smoke, 1952 2 like Logan
except end
2. ♩ = 104
yoga yo we he na hii yo

FIGURE 119.

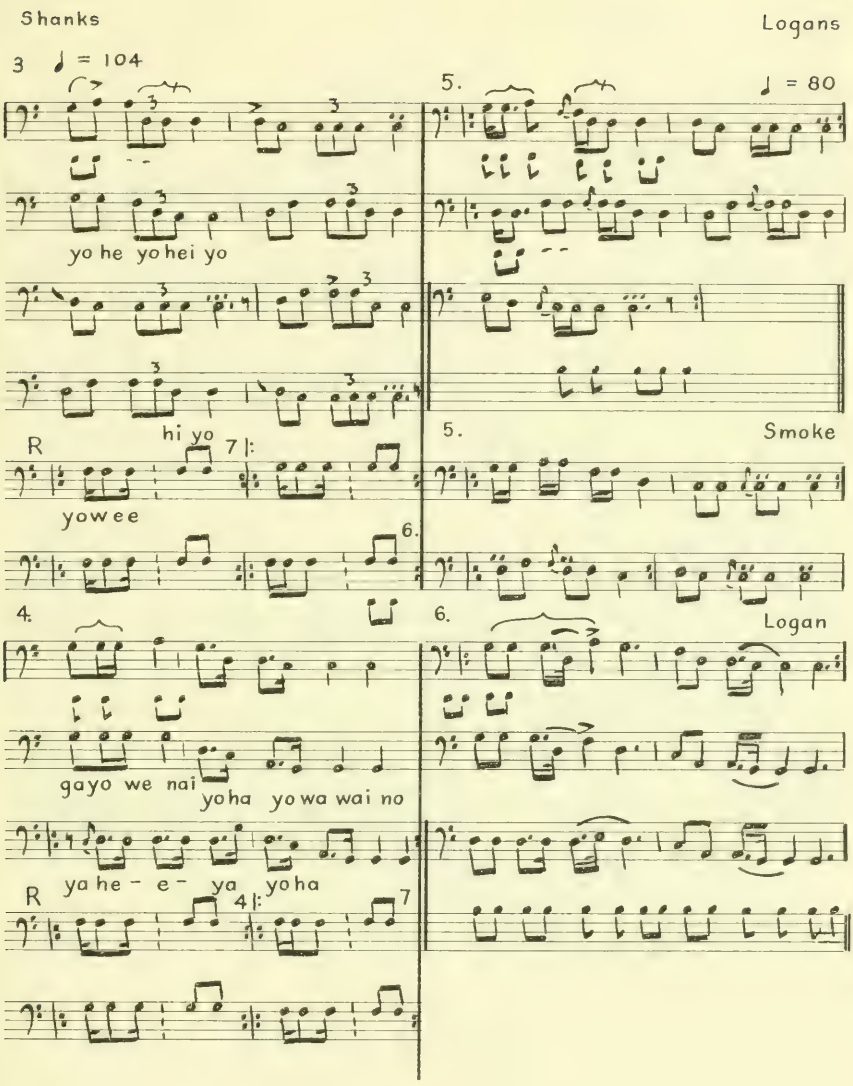

Shanks
Logans
3 ♩ = 104
5.
♩ = 80
yo he yo hei yo
hi yo
R
7 |:
yowee
5.
Smoke
6.
4.
6.
Logan
gayo we nai yoha yowa wai no
ya he - e - ya yoha
R
4 |:
7

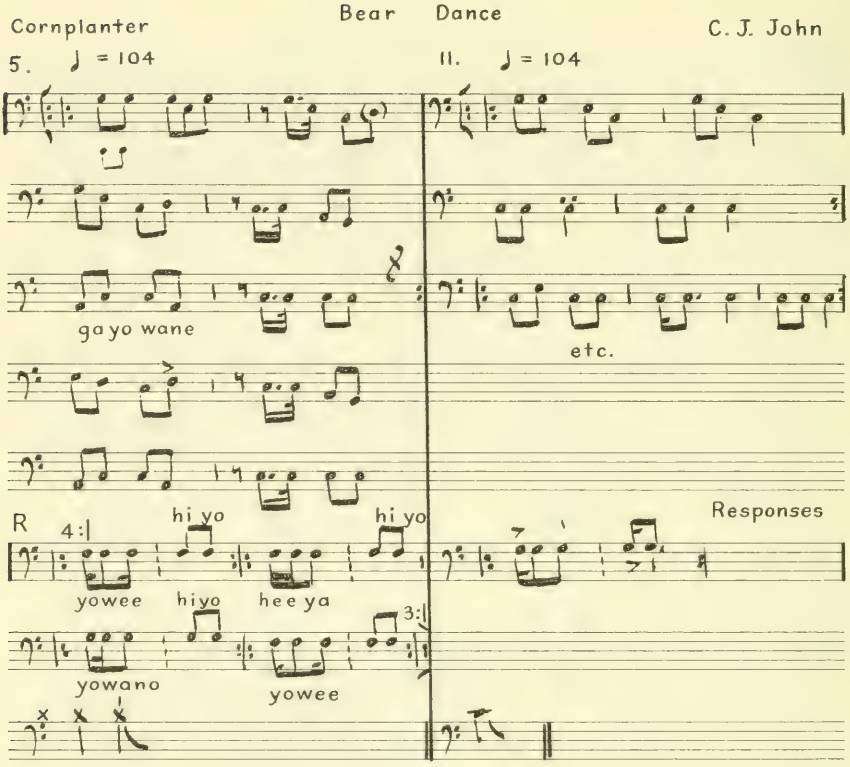
FIGURE 120.

Cornplanter
Bear Dance
C. J. John
5. ♩ = 104
11. ♩ = 104
ga yo wane
etc.
R 4:|
hi yo
hi yo
Responses
yowee hiyo hee ya
3:|
yowano
yowee

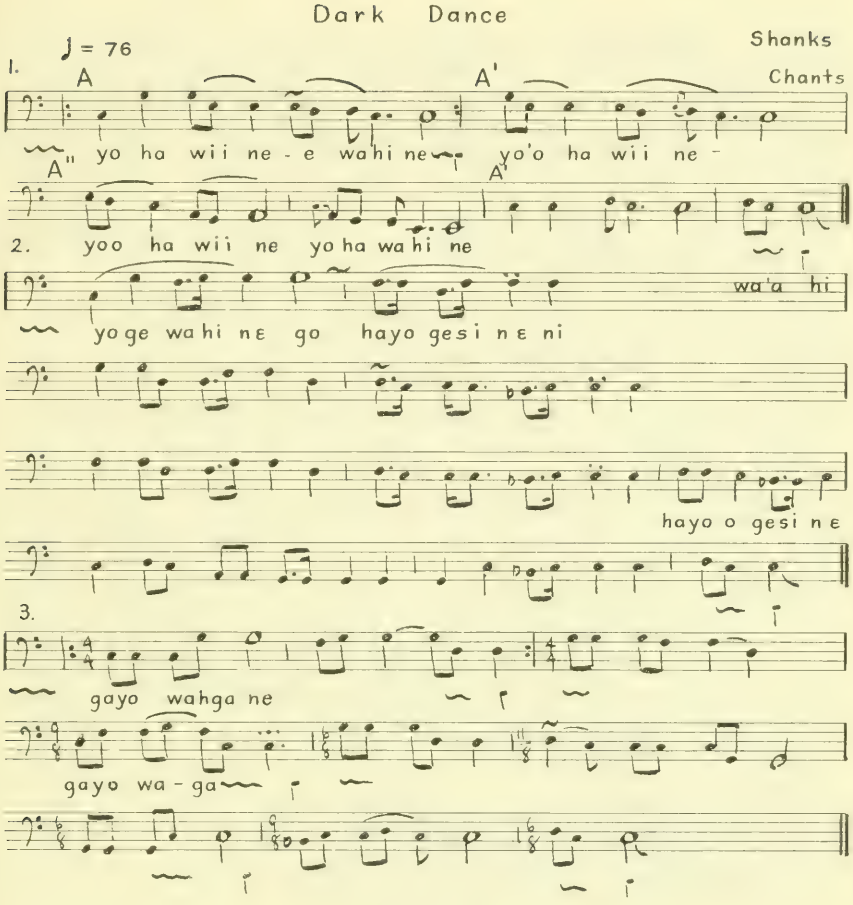
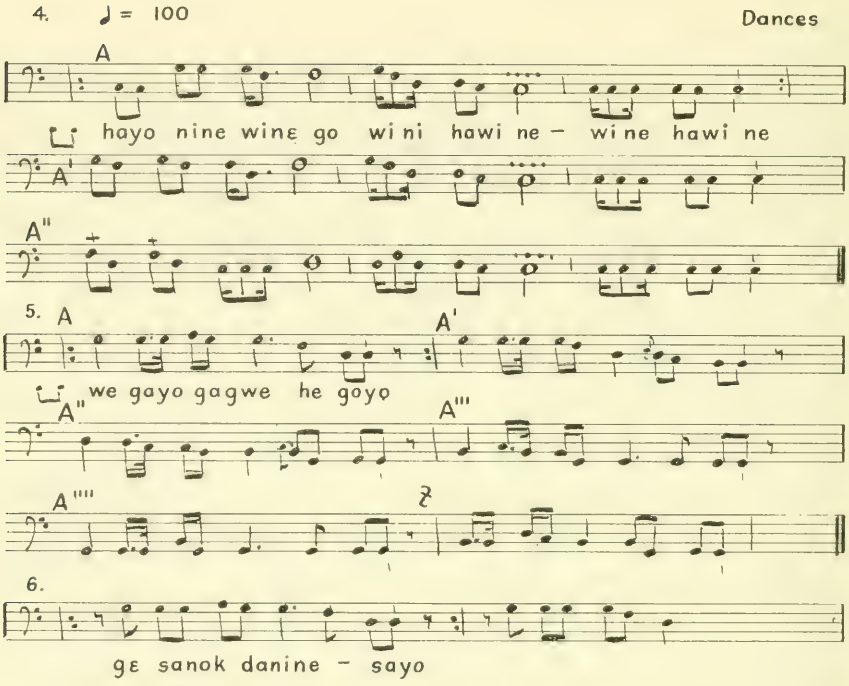
FIGURE 121.

Dark Dance
♩ = 76
Shanks
Chants
1.
A
A'
A"
A'
yo ha wii ne - e wahi ne
yo'o ha wii ne -
2.
yoo ha wii ne yo ha wa hi ne
wa'a hi
yo ge wa hi nɛ go hayo ge si nɛ ni
hayo o ge si nɛ
3.
gayo wahga ne
gayo wa - ga

FIGURE 122.



2. yogewahiŋgo hayǫgesiŋni' (repeat) siŋni : hayogesine wa'ahi
it keeps you
3. gayowah gan-gayowa gane'e he . . .
moccasins
4. burdens
5. wegayogagwehe goyǫ yanǫhewa wa' ahewa
some one (a woman) she came
6. gŋsanǫkdanine' s'ayǫ heywi' i s 'ayǫ
you are very sick you came to the meeting

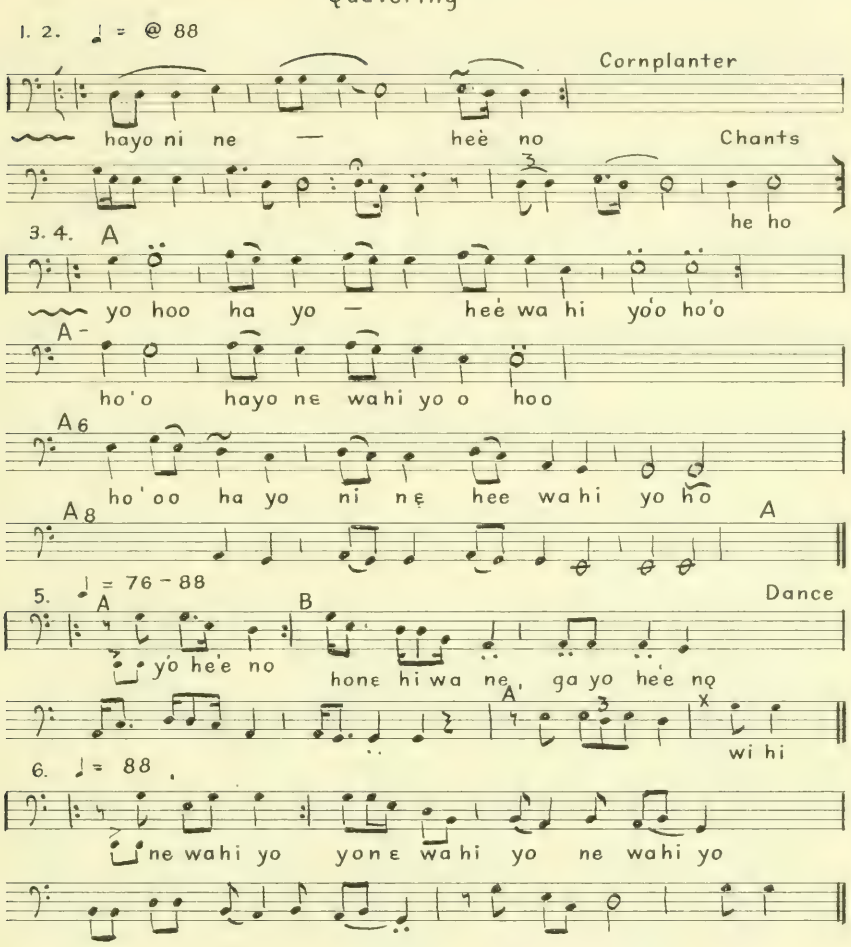
FIGURE 123.

Quavering
1. 2. ♩ = @ 88
Cornplanter
hayo ni ne — heè no
Chants
he ho
3. 4. A
yo hoo ha yo — heè wa hi yo'o ho'o
A -
ho'o hayo nɛ wahi yo o hoo
A 6
ho'oo ha yo ni nę hee wa hi yo ho
A 8
A
5. ♩ = 76 - 88
Dance
A
yo heè no
B
honɛ hi wa ne, ga yo heè no
A
wi hi
6. ♩ = 88
ne wahi yo yonɛ wa hi yo ne wahi yo

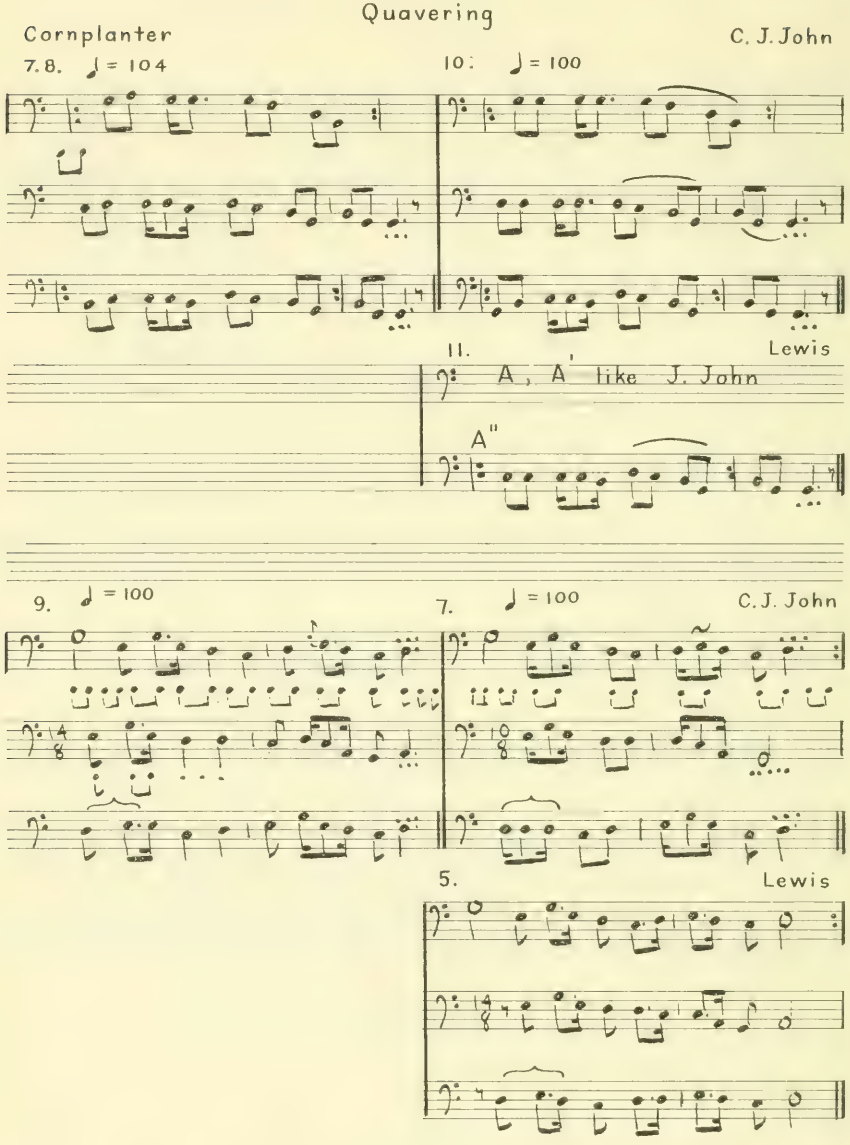
FIGURE 124.

Quavering
Cornplanter
C. J. John
7. 8. ♩ = 104
10. ♩ = 100
11.
Lewis
A, A' like J. John
A"
9. ♩ = 100
7. ♩ = 100
C. J. John
5.
Lewis

FIGURE 125.

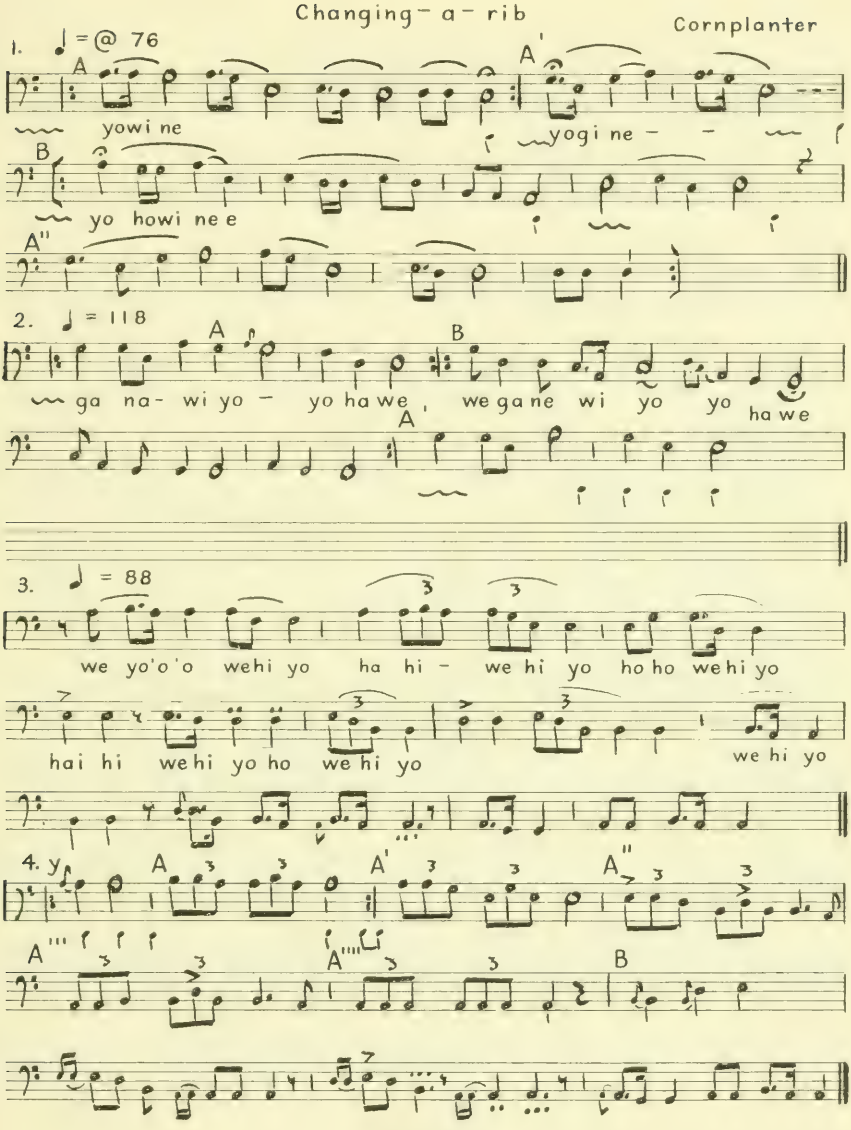

Changing-a-rib
Cornplanter
1. ♩=@ 76
A
A'
yowi ne
yogi ne - - -
B
yo howi ne e
A''
2. ♩= 118
A
B
ga na- wi yo - yo ha we
we ga ne wi yo yo ha we
A'
3. ♩ = 88
we yo'o'o wehi yo ha hi - we hi yo ho ho wehi yo
hai hi wehi yo ho we hi yo
we hi yo
4. y
A
A'
A''
A'''
A''''
B

FIGURE 126.

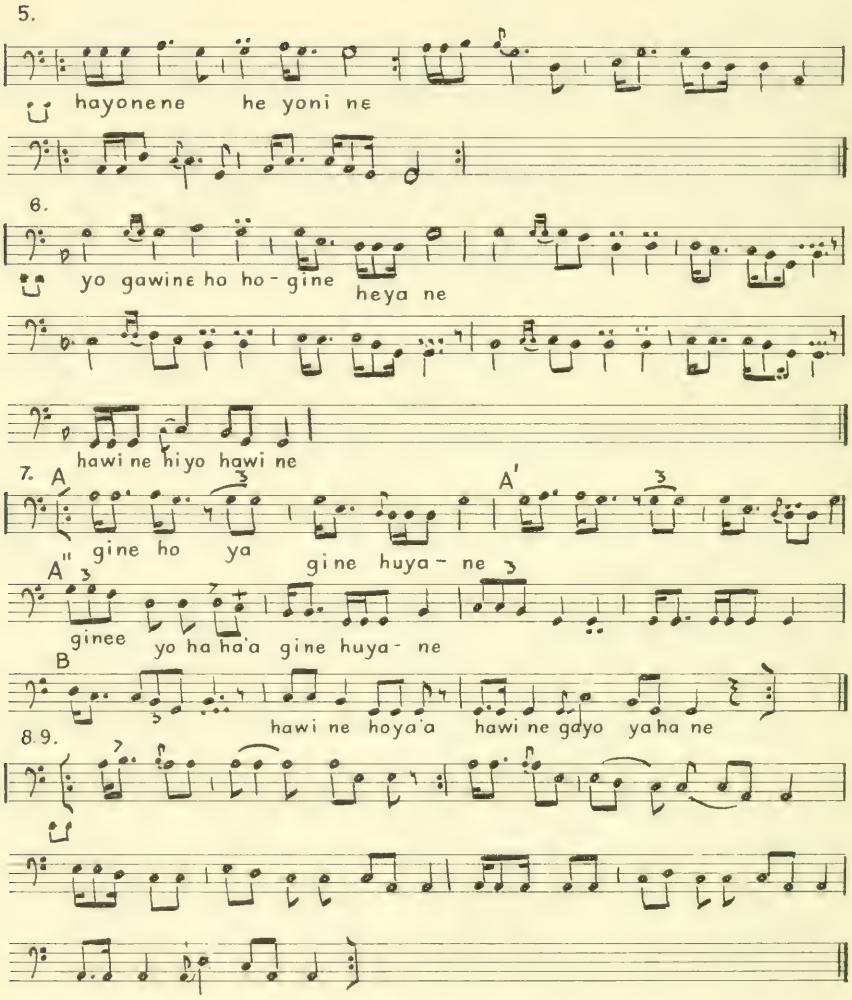

5.
hayonene he yoni ne
6.
yo gawine ho ho-gine heya ne
hawi ne hiyo hawi ne
7. A
A'
gine ho ya
gine huya-ne
A"
ginee yo ha ha'a gine huya-ne
B
hawi ne hoya'a hawi ne gayo ya ha ne
8.9.

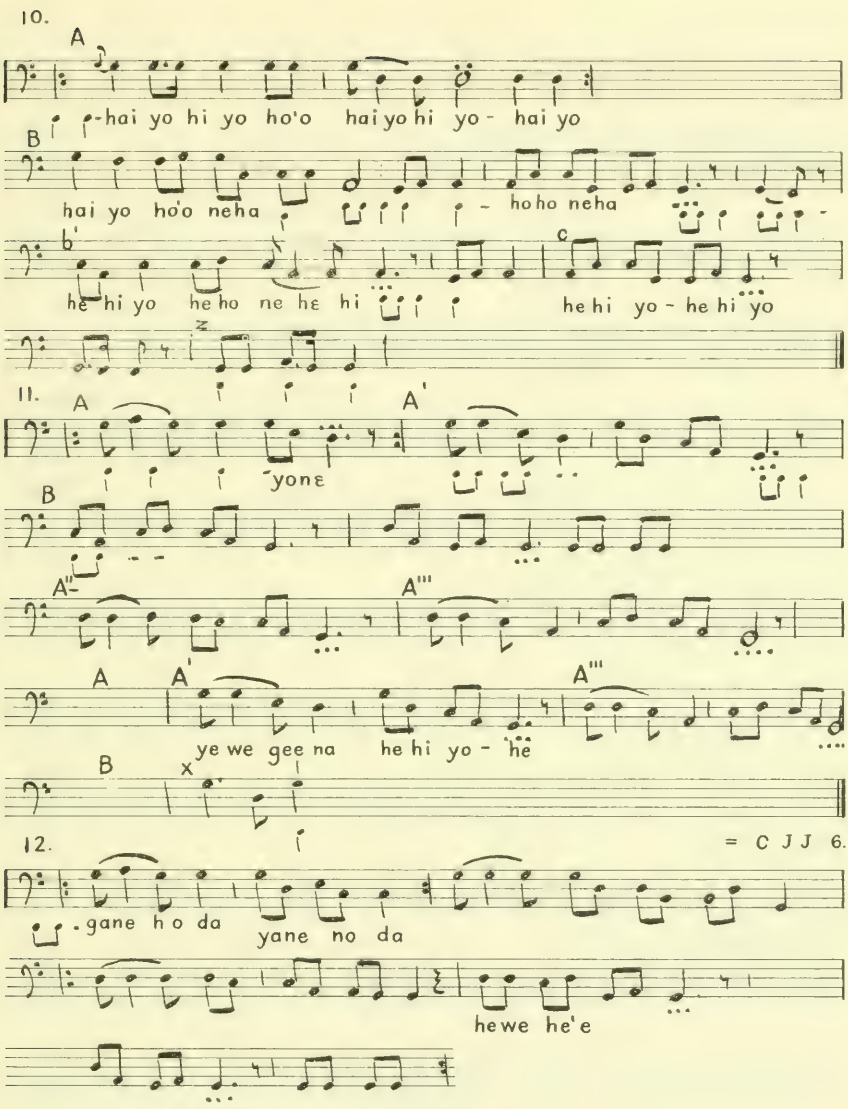
FIGURE 127.

10.
A
-hai yo hi yo ho'o hai yo hi yo - hai yo
B
hai yo ho'o neha - ho ho neha
b'
c
he hi yo he ho ne hɛ hi
he hi yo - he hi yo
11.
A
A'
yonɛ
B
A''
A'''
A
A'
A'''
ye we gee na he hi yo - he
B
x
12.
= C J J 6.
- gane h o da
yane no da
hewe he'e

FIGURE 128.

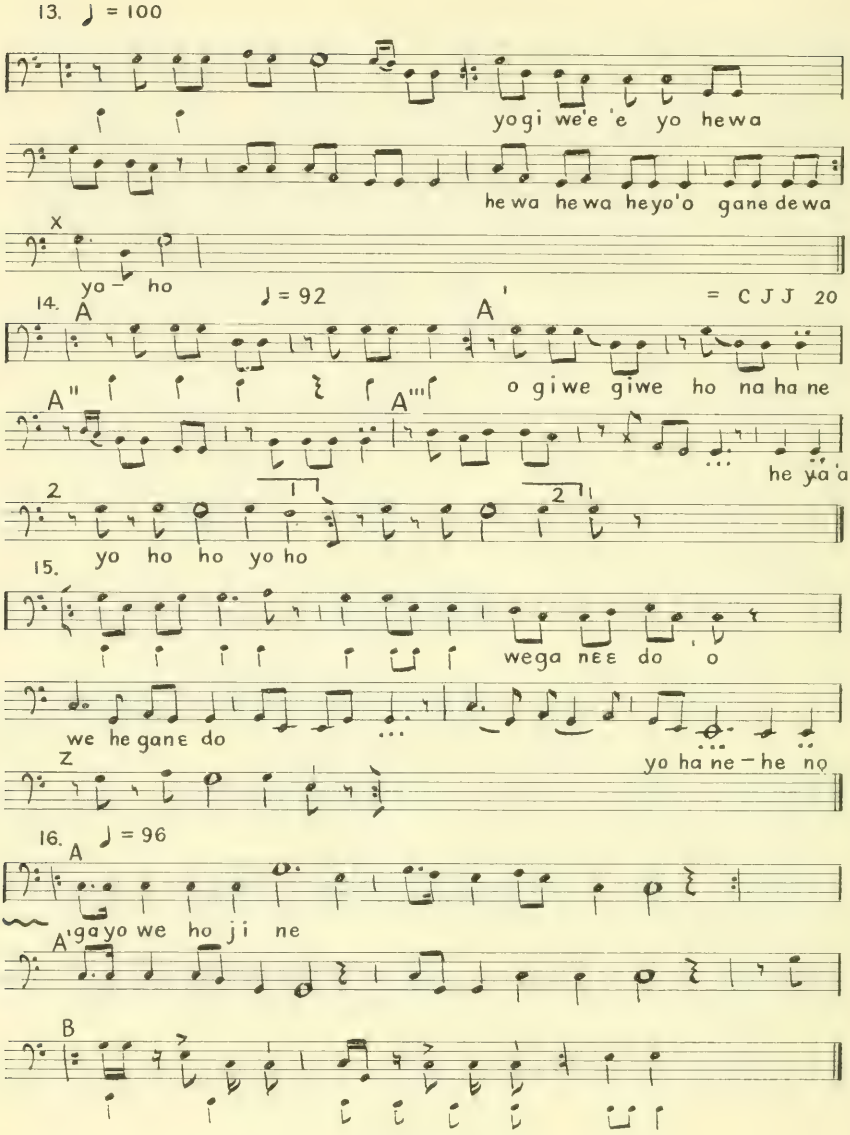

13. ♩ = 100
yogi we'e 'e yo hewa
he wa he wa heyo'o gane dewa
X
yo — ho
14. A
♩ = 92
A'
= C J J 20
A"
o giwe giwe ho na ha ne
A'''
he ya'a
2
1
2
yo ho ho yo ho
15.
wega nɛɛ do o
we he ganɛ do
yo ha ne — he no
Z
16. A
♩ = 96
A'ga yo we ho ji ne
B

FIGURE 129.

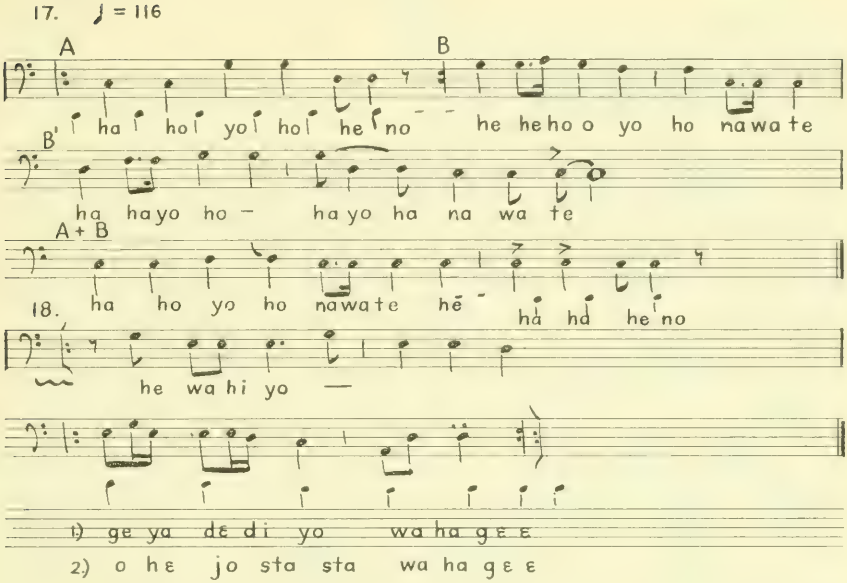

17. ♩ = 116
A
B
ha ho yo ho he no he he ho o yo ho na wa te
B'
ha ha yo ho ha yo ha na wa te
A + B
18. ha ho yo ho na wa te hē hā hā he no
he wa hi yo
1) ge ya dɛ di yo wa ha gɛ ɛ
2) o hɛ jo sta sta wa ha gɛ ɛ

FIGURE 130.

634-599 O - 64 - 16

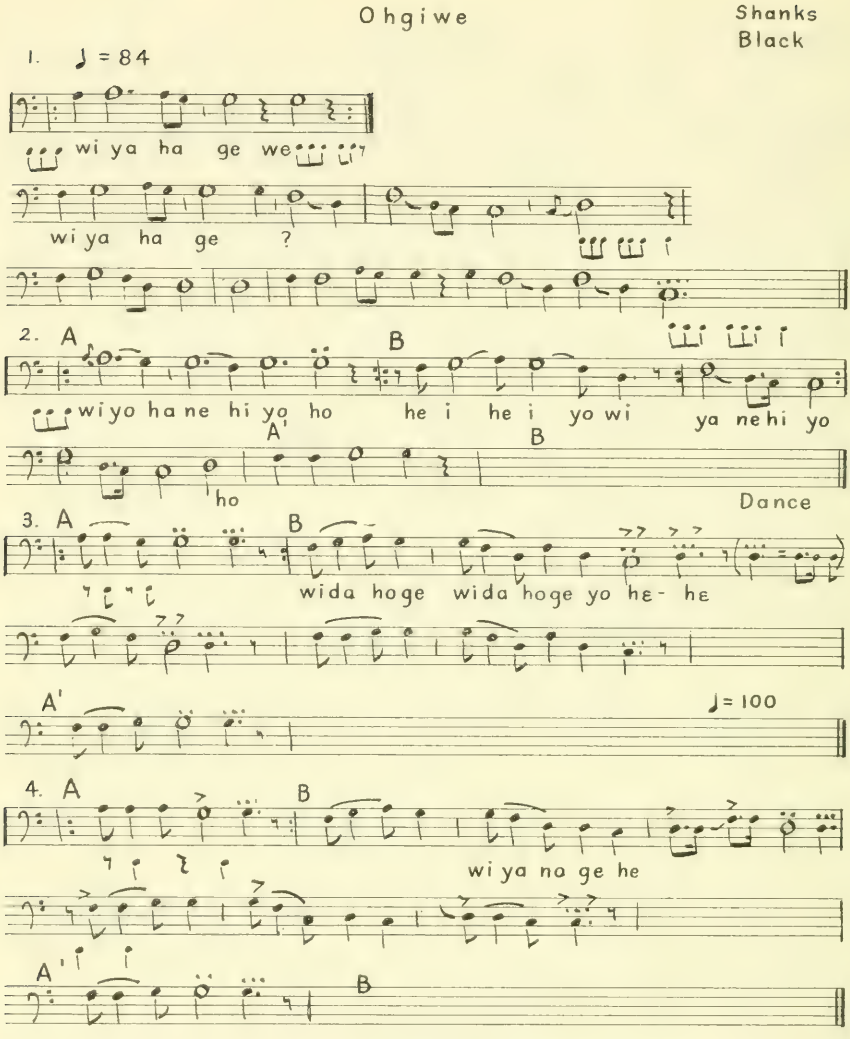

Ohgiwe
Shanks
Black
1. ♩ = 84
wi ya ha ge we
wi ya ha ge ?
2. A
B
wiyo ha ne hi yo ho he i he i yo wi ya ne hi yo
A'
B
ho
Dance
3. A
B
wida hoge wida hoge yo hɛ- hɛ
A'
♩ = 100
4. A
B
wi ya na ge he
A'
B

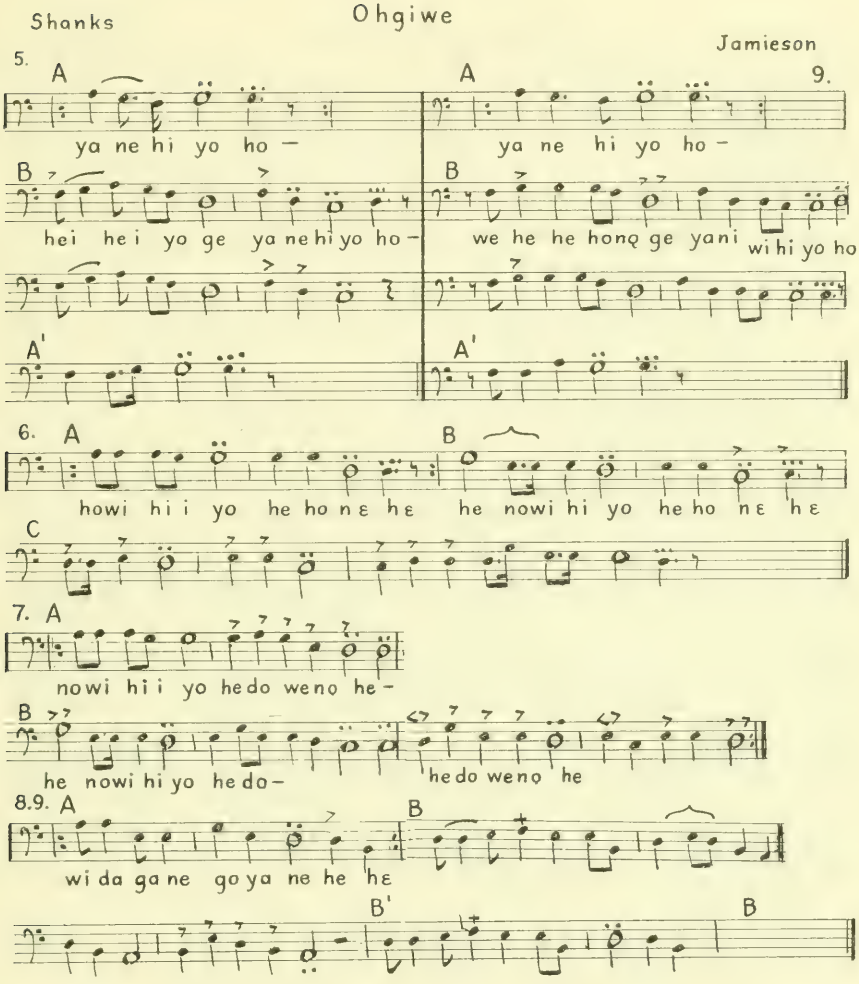
FIGURE 131.

Shanks
Ohgiwe
Jamieson
5.
A
ya ne hi yo ho —
B
hei he i yo ge ya ne hi yo ho —
A'
6. A
howi hi i yo he ho nɛ hɛ
B
he nowi hi yo he ho nɛ hɛ
C
7. A
nowi hi i yo he do weno he —
B
he nowi hi yo he do —
he do weno he
8.9. A
wi da ga ne go ya ne he hɛ
B
B'
B
A
ya ne hi yo ho —
9.
B
we he he hono ge yani wi hi yo ho
A'

FIGURE 132.

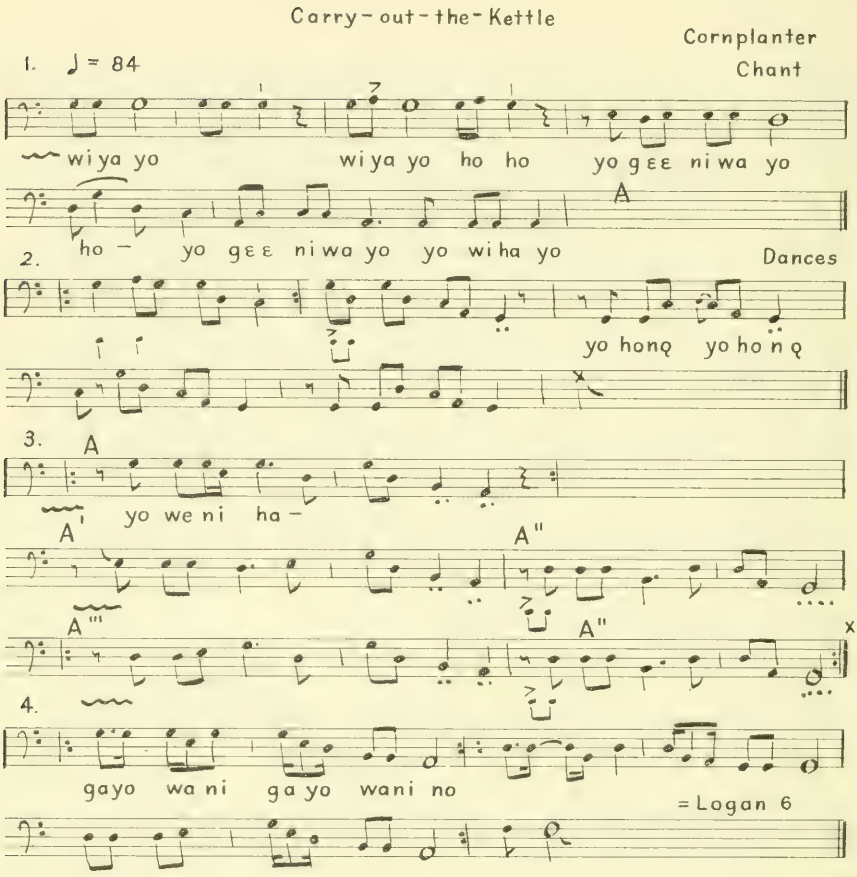

Carry-out-the-Kettle
Cornplanter
Chant
1. ♩ = 84
wiya yo wiya yo ho ho yo gɛɛ niwa yo
A
2. ho — yo gɛɛ niwa yo yo wiha yo
Dances
yo honǫ yo ho nǫ
3. A
A' yo we ni ha —
A"
A'''
A"
x
4.
gayo wa ni ga yo wani no
= Logan 6

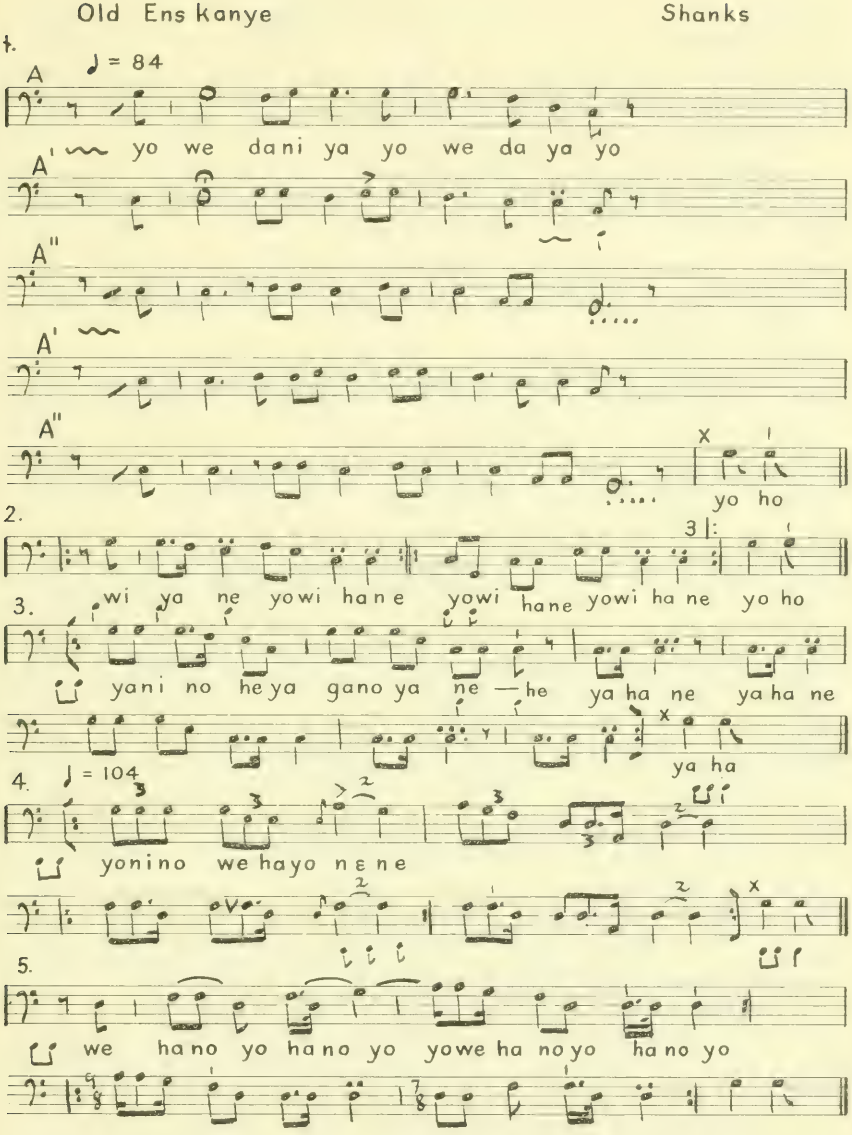
FIGURE 133.

Old Ens kanye
Shanks
1.
A
♩ = 84
yo we dani ya yo we da ya yo
A'
A"
A'
A"
X
yo ho
2.
3 |:
3.
wi ya ne yowi ha ne yowi hane yowi ha ne yo ho
yani no he ya gano ya ne — he ya ha ne ya ha ne
X
ya ha
4.
♩ = 104
yonino we hayo nɛne
5.
we ha no yo ha no yo yowe ha no yo ha no yo

FIGURE 134.

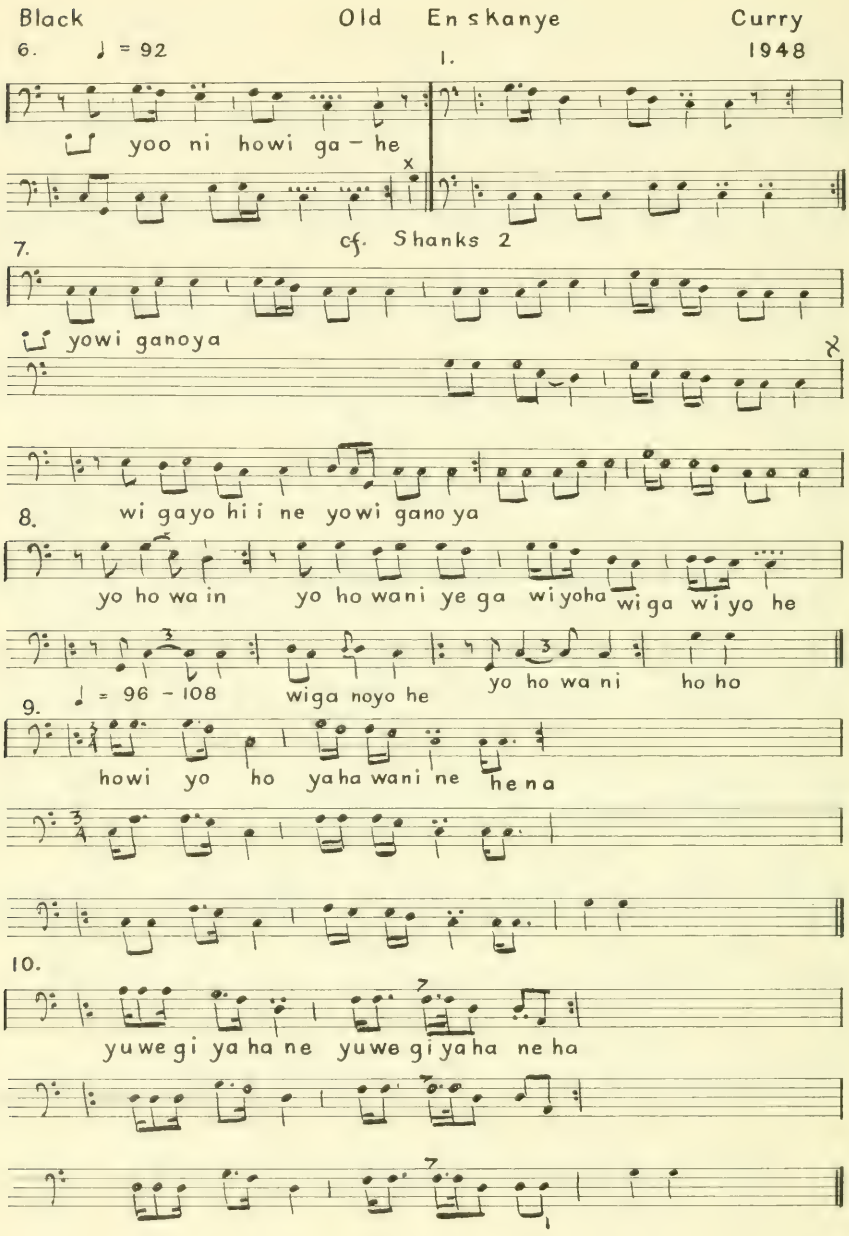
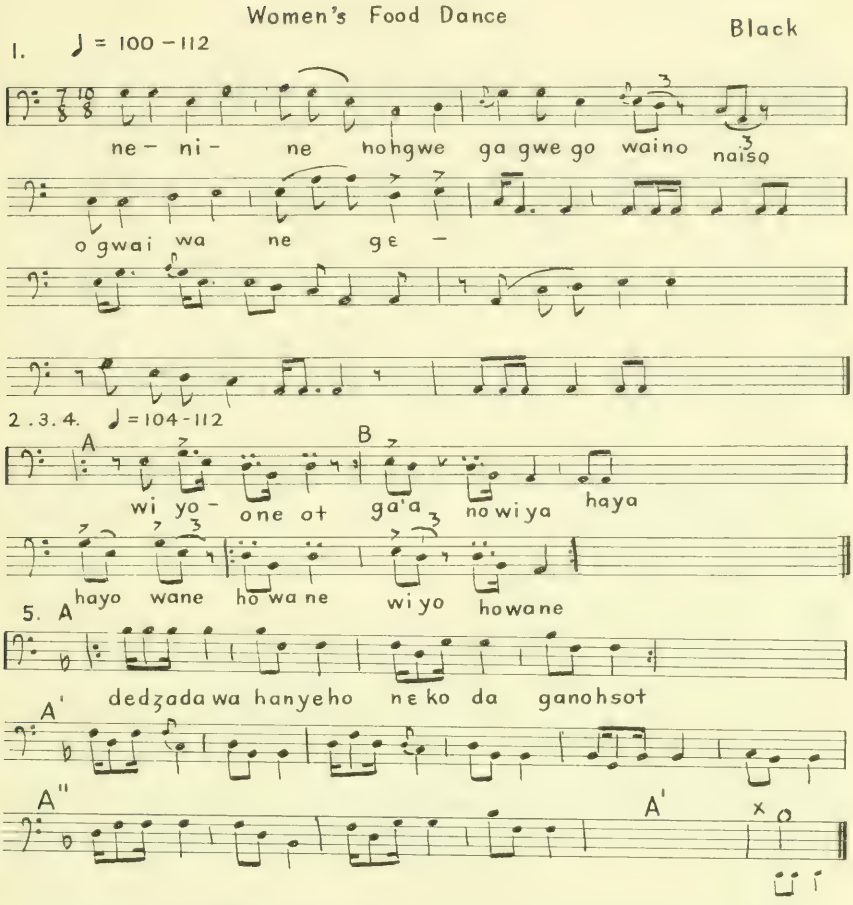

Black
Old Enskanye
Curry
1948
6. ♩ = 92
1.
yoo ni howi ga – he
7.
cf. Shanks 2
yowi ganoya
8.
wi gayo hi i ne yowi gano ya
yo ho wa in yo ho wani ye ga wiyoha wiga wi yo he
9. ♩ = 96 – 108
wiga noyo he
yo ho wa ni ho ho
howi yo ho yaha wani ne he na
10.
yuwe gi ya ha ne yuwe gi yaha ne ha

FIGURE 135.

Women's Food Dance
Black
1. ♩ = 100 – 112
ne – ni – ne hohgwe ga gwe go waino naiso
o gwai wa ne gɛ –
2. 3. 4. ♩ = 104 – 112
A
wi yo – one ot
B
ga'a no wi ya haya
hayo wane ho wa ne wi yo howane
5. A
dedzadawa hanyeho nɛko da ganohsot
A'
A''
A'

1. (37a) ne'ni nehnǫgwé gagwegǫ wainǫnaisǫ ǫgwaiwa' nege
our people all of them we thought we worship up
ɛdji dwa'tgat'o' djǫhe hgǫ yaho'o oneh newa' awɛno'tgɛde·'
we are to receive our vegetables now right now we are enjoying
s'odwa'tgat'o' djǫhehgǫ
that we have received a new vegetable our vegetables
3. (37c) wiyo'o oneǫt ga'anowiya heya
pretty corn (two women leaders, of opposite moieties, carry ear of corn).
4. (37d) tedɛ'ɛ djǫgwayǫ wenotgɛ·de' djǫgwayǫ ha'aho ho·?
yesterday we got back we are enjoying ourselves, we have returned
5. (37e) dedzada wähanyehǫ? ne'koda? gánǫhso t
they walk around right here the house (the women circle)

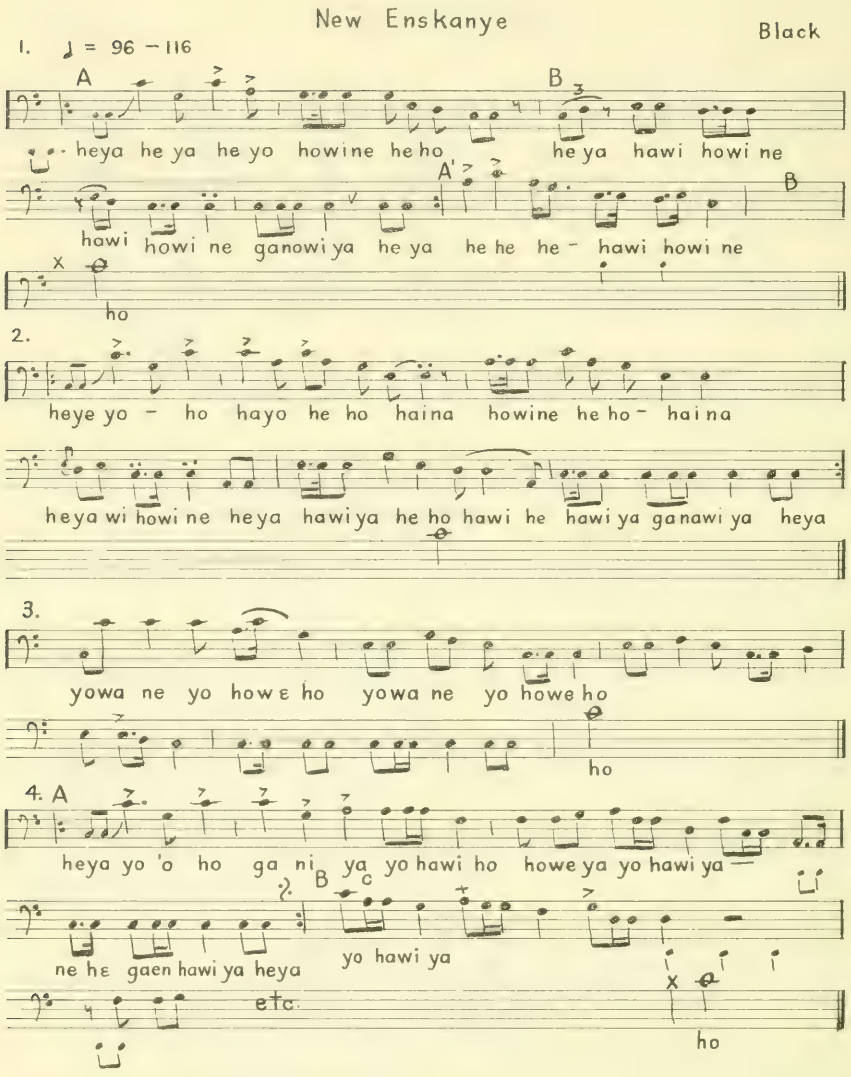
FIGURE 136.

New Enskanye
Black
1. ♩ = 96 – 116
A
B
heya he ya he yo howine he ho
he ya hawi howi ne
A'
B
hawi howi ne ganowi ya he ya he he he – hawi howi ne
X
ho
2.
heye yo – ho hayo he ho haina howine he ho – haina
heya wi howi ne heya hawi ya he ho hawi he hawi ya ganawi ya heya
3.
yowa ne yo howɛ ho yowa ne yo howe ho
ho
4. A
heya yo 'o ho ga ni ya yo hawi ho howe ya yo hawi ya
B
C
ne hɛ gaen hawi ya heya
yo hawi ya
etc.
X
ho

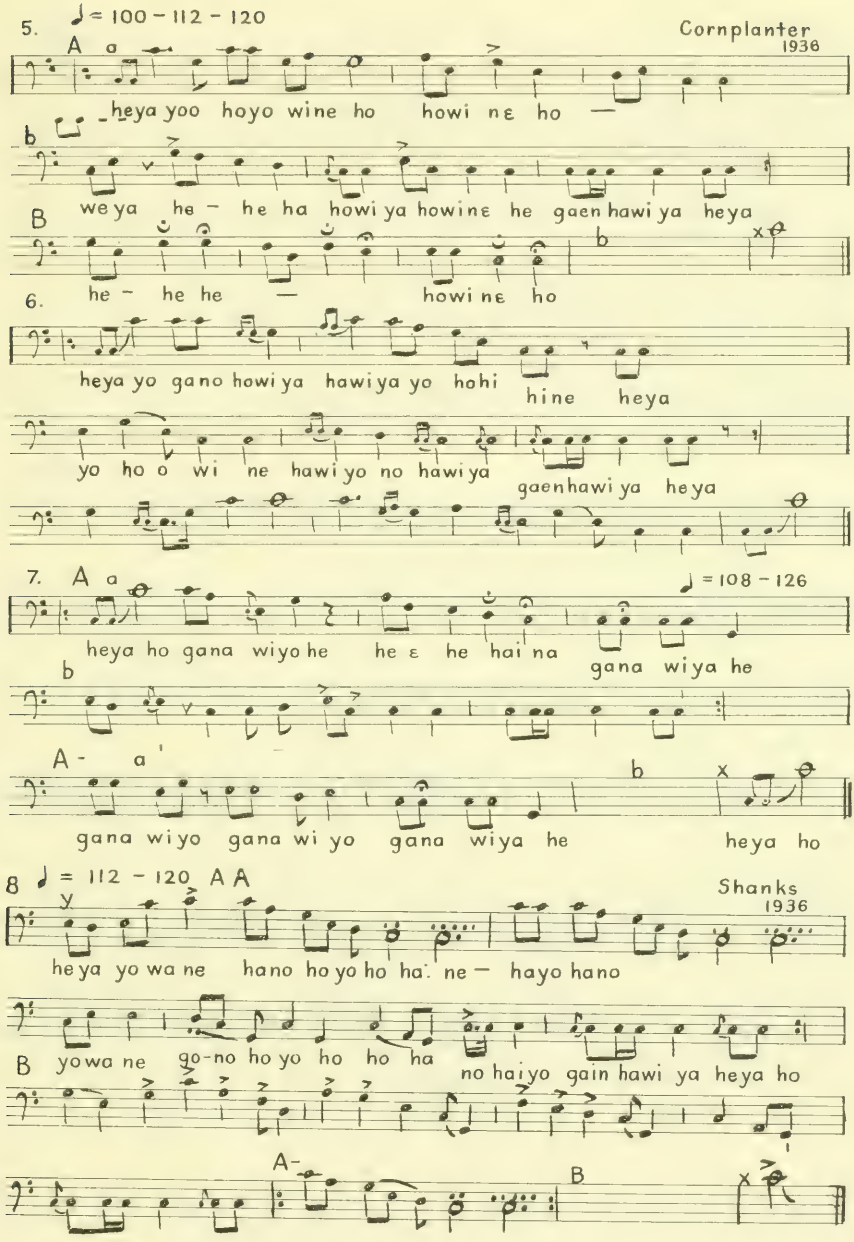
FIGURE 137.

5. ♩ = 100 – 112 – 120
Cornplanter
1936
A a
heya yoo hoyo wine ho howi nɛ ho —
b
B
weya he – he ha howi ya howinɛ he gaen hawi ya heya
6.
he – he he — howi nɛ ho
heya yo gano howi ya hawiya yo hohi hine heya
yo ho o wi ne hawi yo no hawiya gaenhawi ya heya
7. A a
♩ = 108 – 126
heya ho gana wiyo he he ɛ he hai na gana wiya he
b
A – a
gana wiyo gana wi yo gana wiya he heya ho
8 ♩ = 112 – 120 A A
Shanks
1936
heya yo wa ne hano ho yo ho ha: ne – hayo hano
B yowa ne go-no ho yo ho ho ha no haiyo gain hawi ya heya ho
A–
B

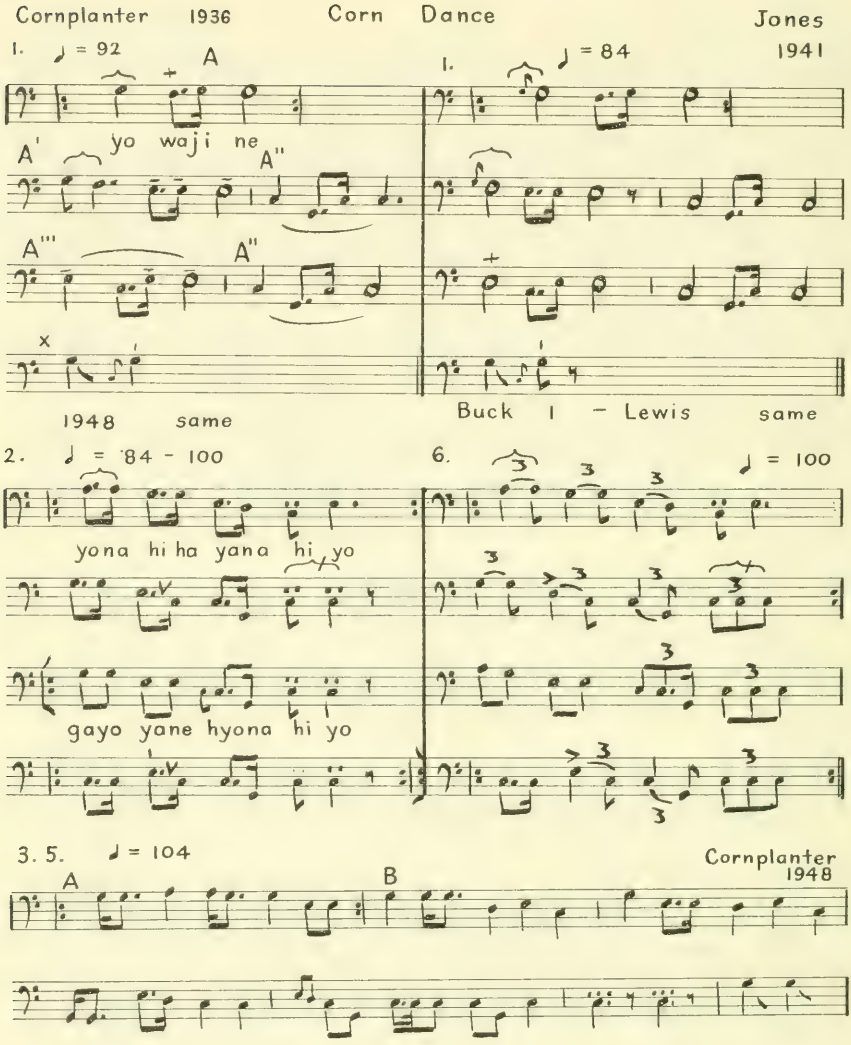
FIGURE 138.

Cornplanter 1936
Corn Dance
Jones
1941
1. ♩ = 92
A
A'
yo waji ne
A''
A'''
A''
x
1948 same
1. ♩ = 84
Buck I – Lewis same
2. ♩ = 84 - 100
yona hi ha yana hi yo
gayo yane hyona hi yo
6. ♩ = 100
3. 5. ♩ = 104
A
B
Cornplanter
1948

FIGURE 139.

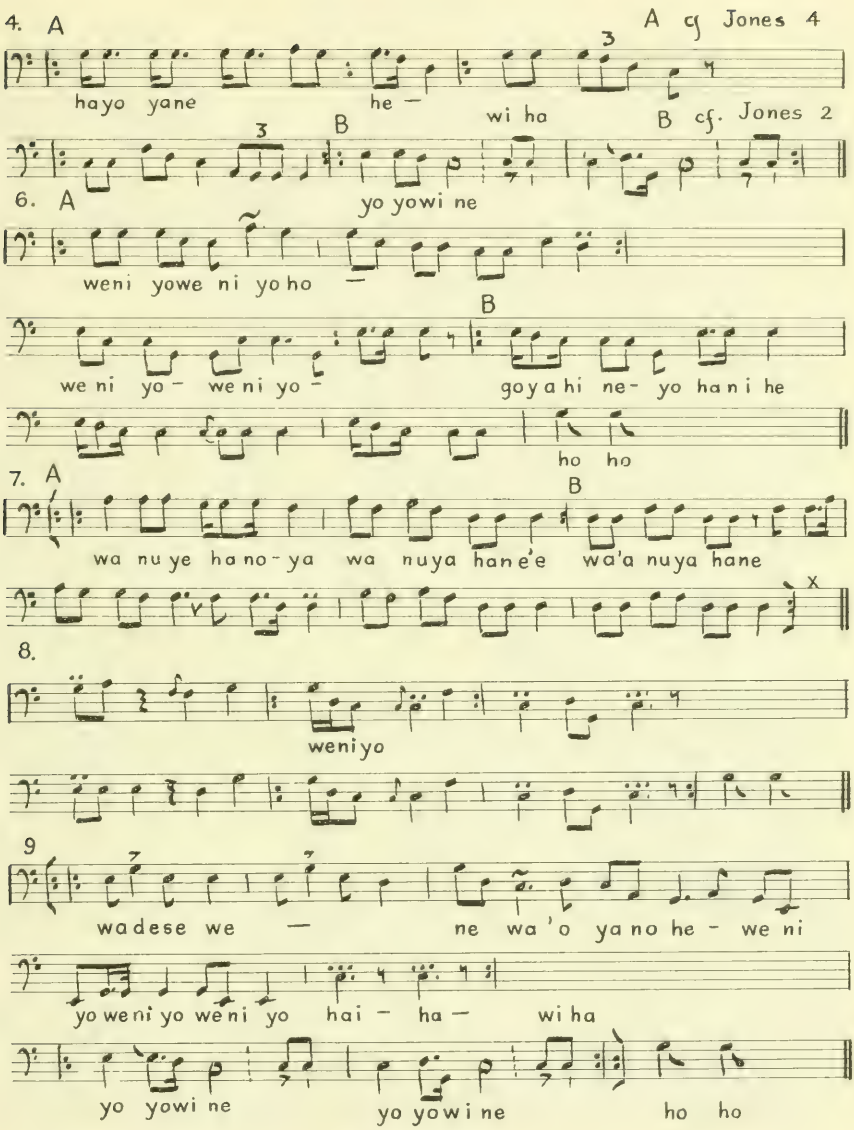

4. A
A cf. Jones 4
hayo yane he —
wi ha
B cf. Jones 2
6. A
yo yowi ne
weni yowe ni yo ho —
B
we ni yo — we ni yo —
goya hi ne- yo ha ni he
ho ho
7. A
B
wa nu ye ha no-ya wa nuya hane'e wa'a nuya hane
X
8.
weniyo
9
wadese we — ne wa'o ya no he - we ni
yo weni yo weni yo hai — ha — wi ha
yo yowi ne yo yowi ne ho ho

FIGURE 140.

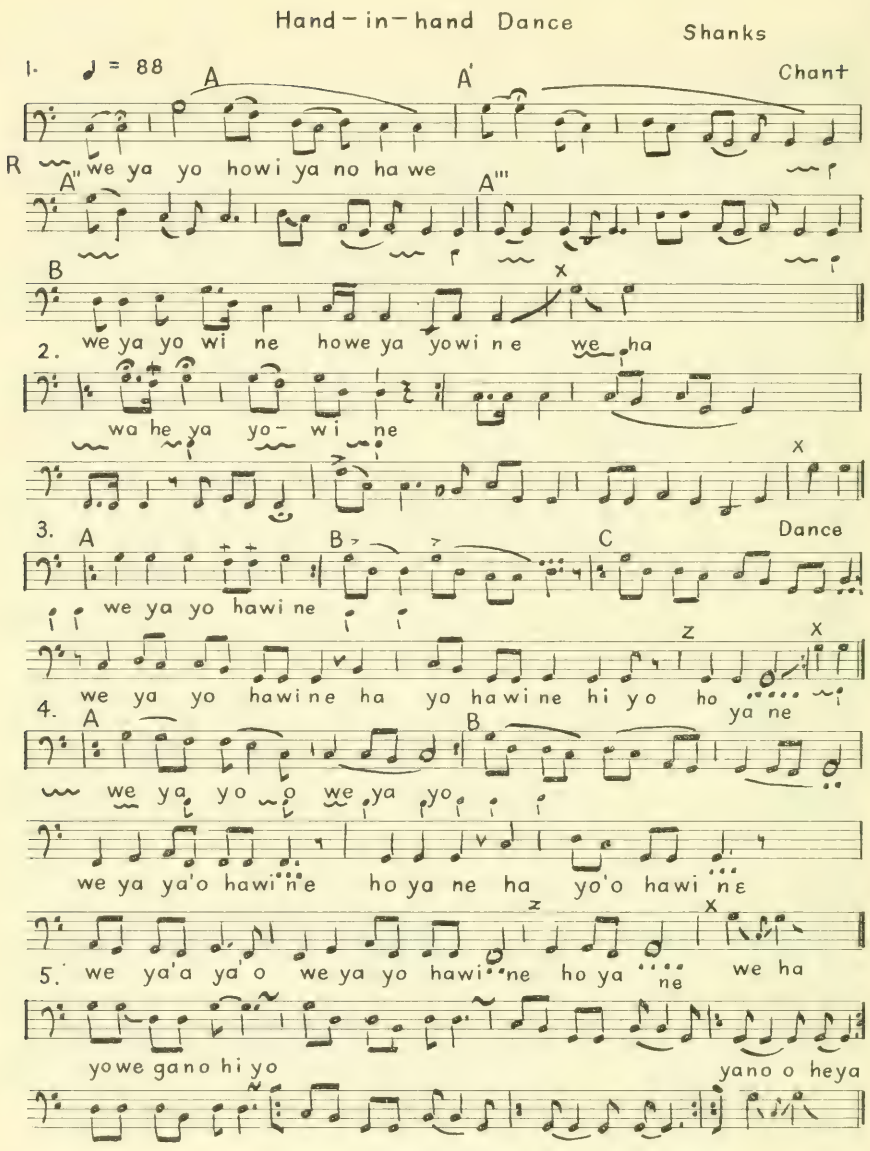
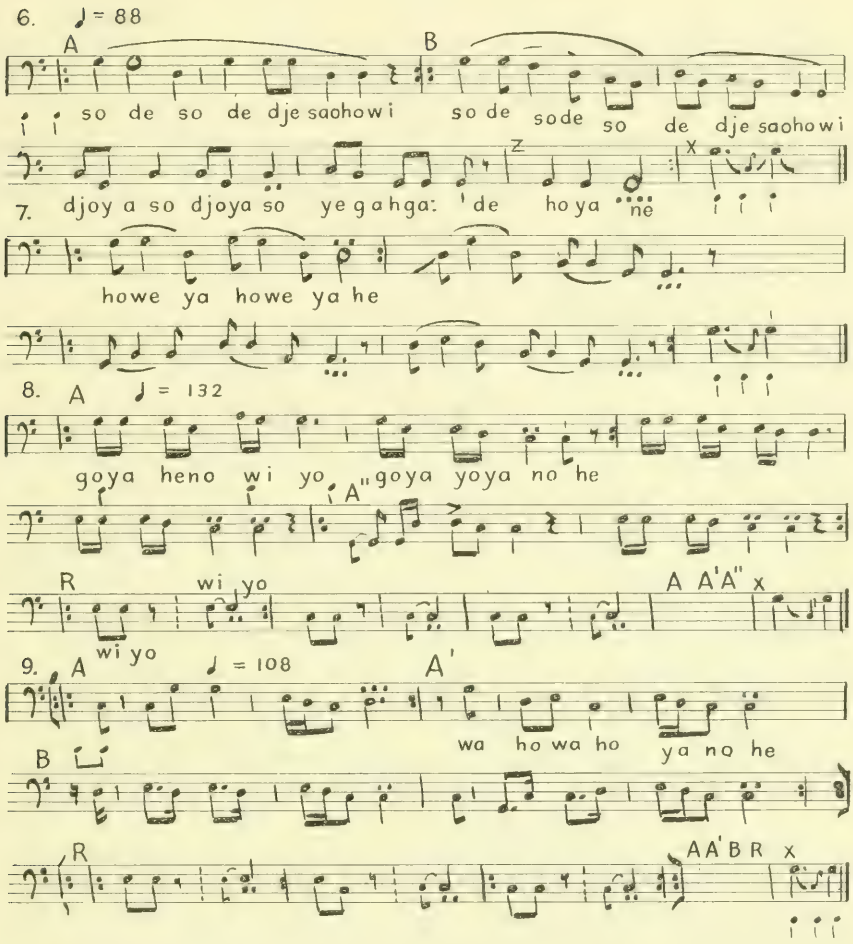

Hand-in-hand Dance
Shanks
1. ♩ = 88
A
A'
Chant
R we ya yo howi ya no ha we
A"
A'"
B
x
2. we ya yo wi ne howe ya yowi ne we ha
wa he ya yo- wi ne
x
3. A
B
C
Dance
we ya yo hawi ne
z
x
we ya yo hawi ne ha yo hawi ne hi yo ho ya ne
4. A
B
we ya yo o we ya yo
we ya ya'o hawi ne ho ya ne ha yo'o hawi ne
z
x
5. we ya'a ya'o we ya yo hawi ne ho ya ne we ha
yowe gano hi yo
yano o heya

FIGURE 141.



6. (3b) sǫde' sode djesao howi? djoya 'Sǫ'ǫ yegahgaide' hoyane
last night she told you about it, because of that she looks cross-eyed

FIGURE 142.

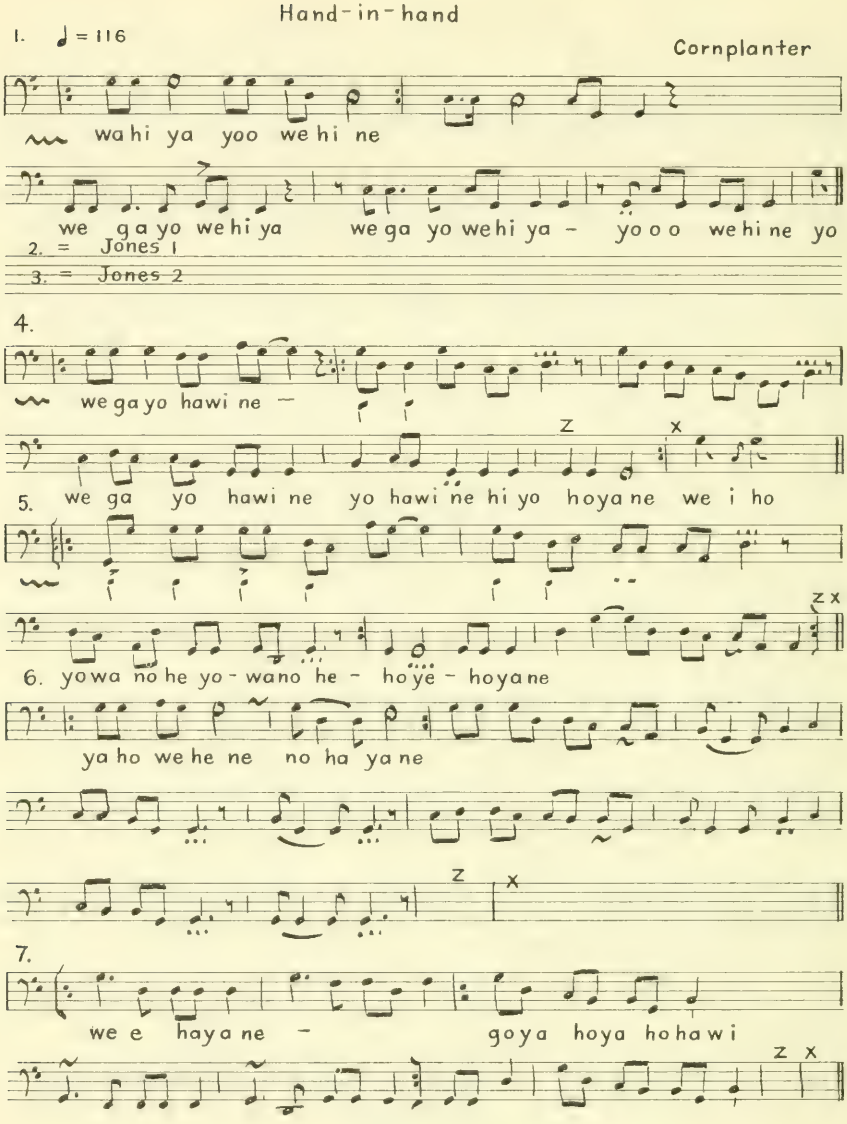

Hand-in-hand
1. ♩ = 116
Cornplanter
wa hi ya yoo we hi ne
we ga yo we hi ya we ga yo we hi ya - yo o o we hi ne yo
2. = Jones 1
3. = Jones 2
4.
we ga yo hawi ne -
5. we ga yo hawi ne yo hawi ne hi yo hoya ne we i ho
6. yo wa no he yo - wa no he - ho yé - hoya ne
ya ho we he ne no ha ya ne
7.
we e haya ne - goya hoya ho ha wi
z x

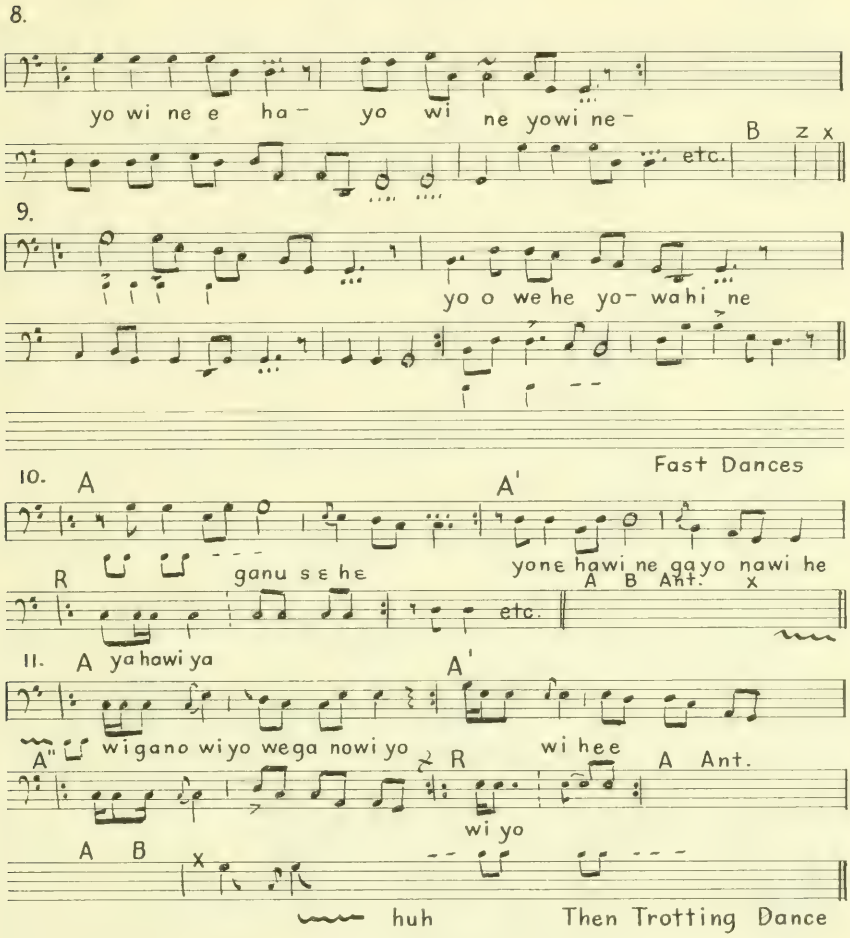
FIGURE 143.

8.
yo wi ne e ha- yo wi ne yowi ne-
B z x
etc.
9.
yo o we he yo- wahi ne
Fast Dances
10. A A'
R
ganu s ɛ hɛ
yonɛ hawi ne gayo nawi he
A B Ant. x
etc.
11. A yahawi ya
A'
A"
wigano wiyo wega nowi yo
R
wi hee
A Ant.
wi yo
A B
x
huh
Then Trotting Dance

FIGURE 144.

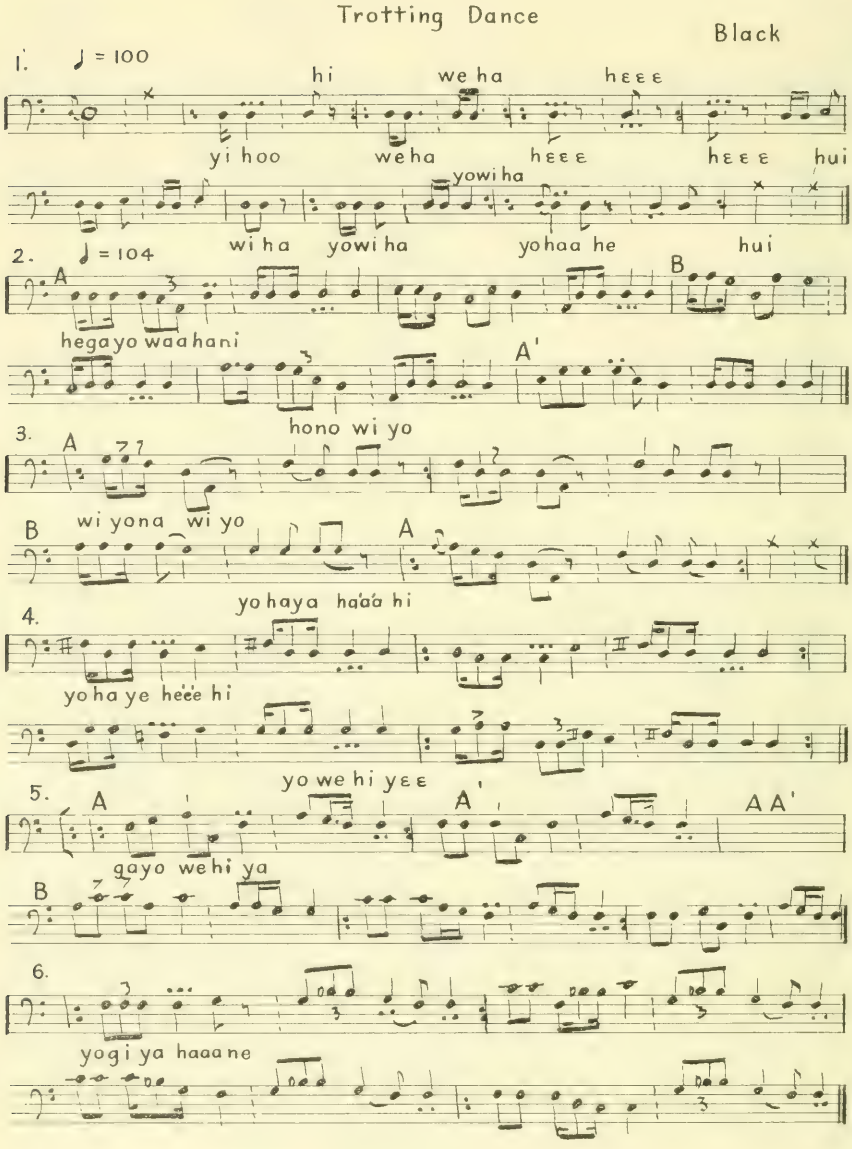

Trotting Dance
Black
1. ♩ = 100
hi
we ha
hɛɛɛ
yi hoo
we ha
hɛɛɛ
hɛɛɛ
hui
yowi ha
wi ha
yowi ha
yohaa he
hui
2. ♩ = 104
A
B
hegayo waahani
A'
3.
A
hono wi yo
B
wi yona wi yo
A
4.
yohaya haáa hi
yoha ye heëe hi
5.
A
yo we hi yɛɛ
A'
AA'
qayo wehi ya
B
6.
yogi ya haaane

FIGURE 145.

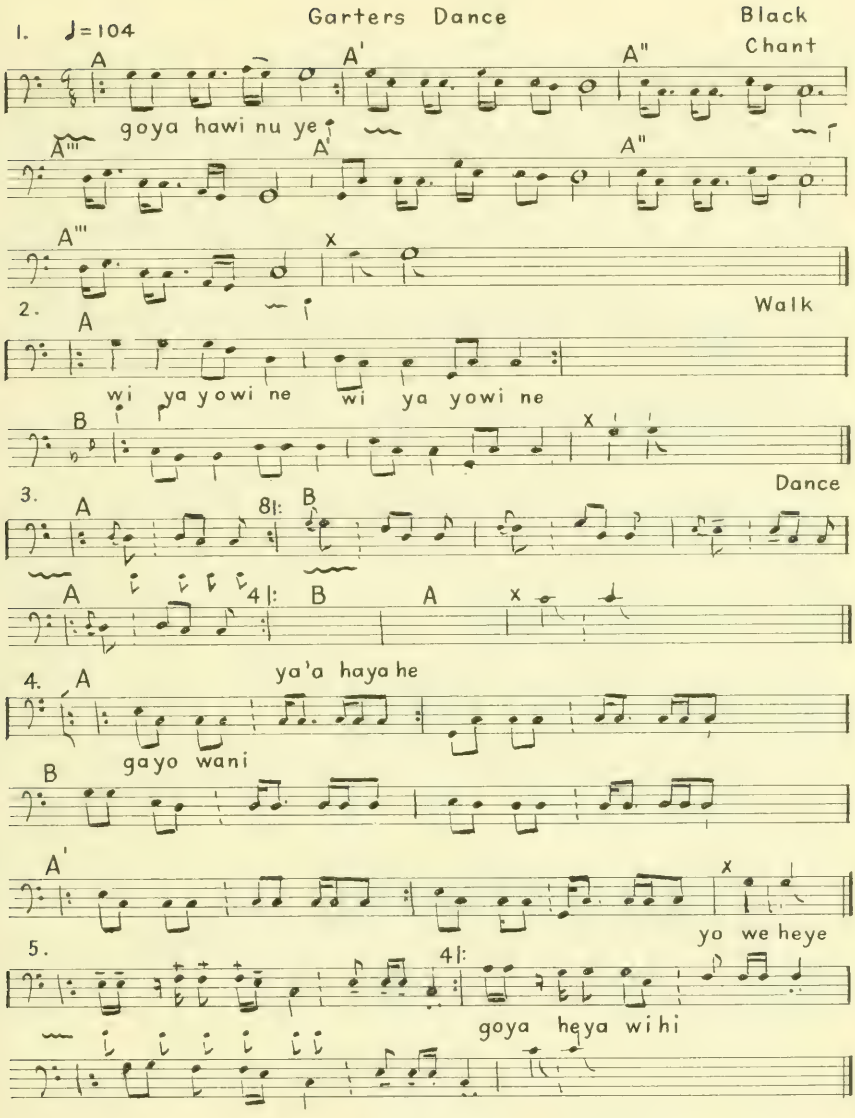


FIGURE 146.

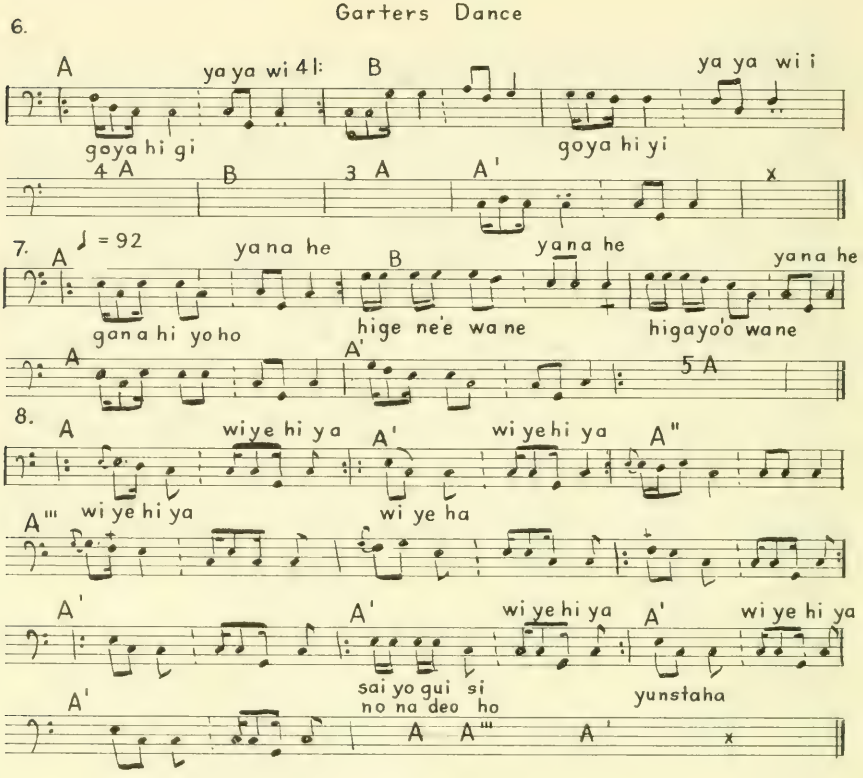
634-599 O - 64 - 17

8. saiyoguisi nonadeoho yunstaha
it takes them off he is their friend she is crying
(West Indians leggings) (the one who took off leggings)

FIGURE 147.

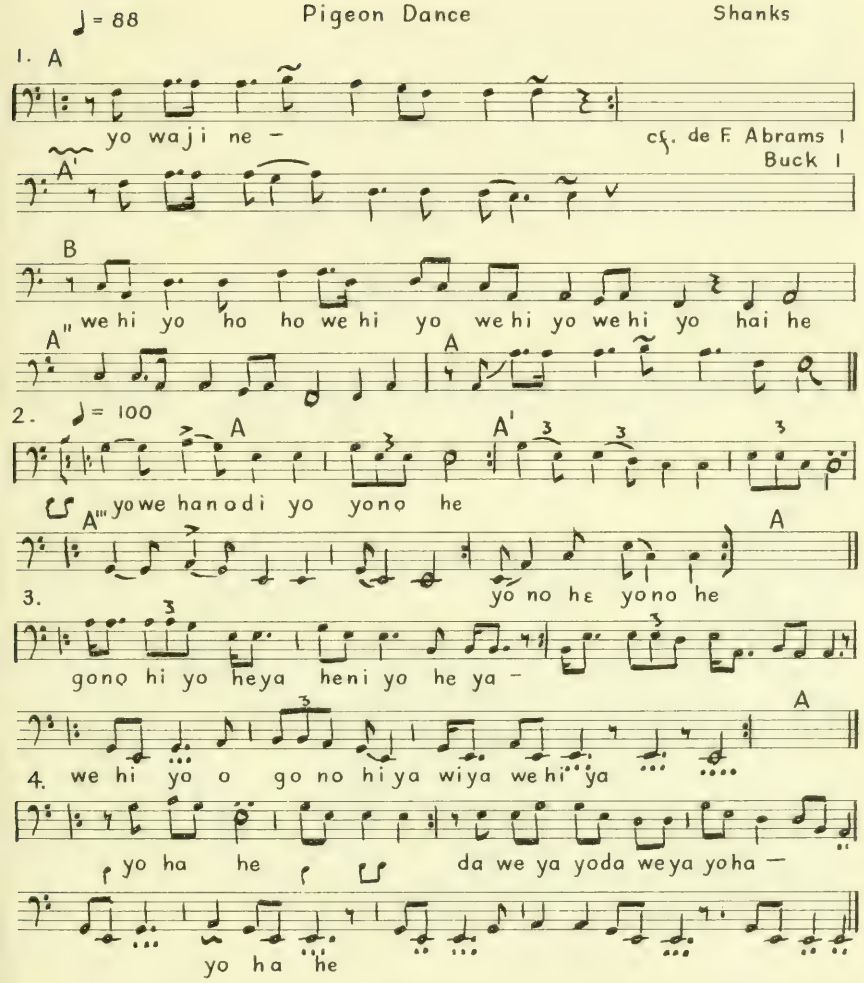

♩ = 88
Pigeon Dance
Shanks
1. A
yo waji ne –
cf. de F. Abrams 1
Buck 1
A'
B
A"
we hi yo ho ho we hi yo we hi yo we hi yo hai he
A
2.
♩ = 100
A
A'
A'''
yowe hanodi yo yono he
A
3.
yo no hɛ yono he
gono hi yo heya heni yo he ya –
A
4.
we hi yo o go no hi ya wiya we hi ya
yo ha he
da we ya yoda weya yoha –
yo ha he

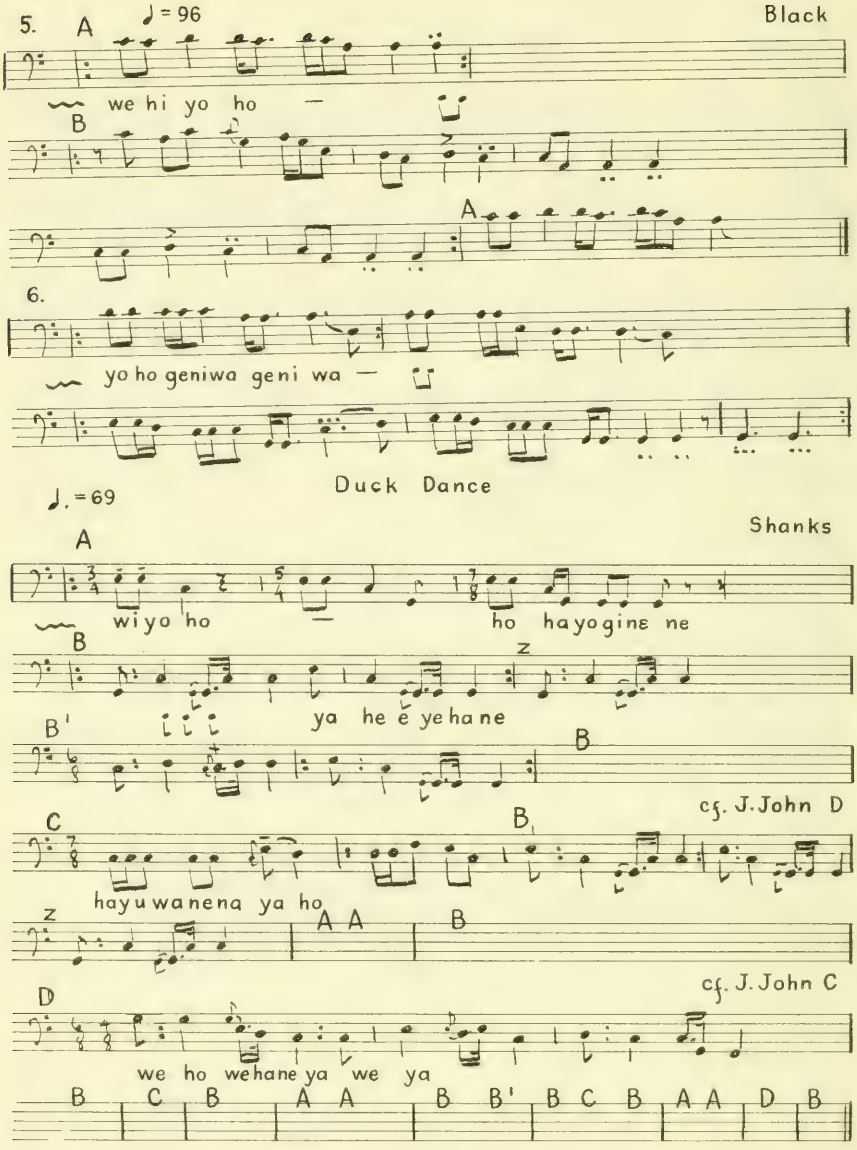
FIGURE 148.

5. A ♩ = 96
Black
we hi yo ho —
B
A
6.
yo ho geniwa geni wa —
Duck Dance
♩. = 69
Shanks
A
wiyo ho — ho hayogine ne
B
z
ya he é ye ha ne
B'
B
C
B,
cf. J.John D
hayu wanena ya ho
z
A A
B
D
cf. J.John C
we ho wehane ya we ya
B C B A A B B' B C B A A D B

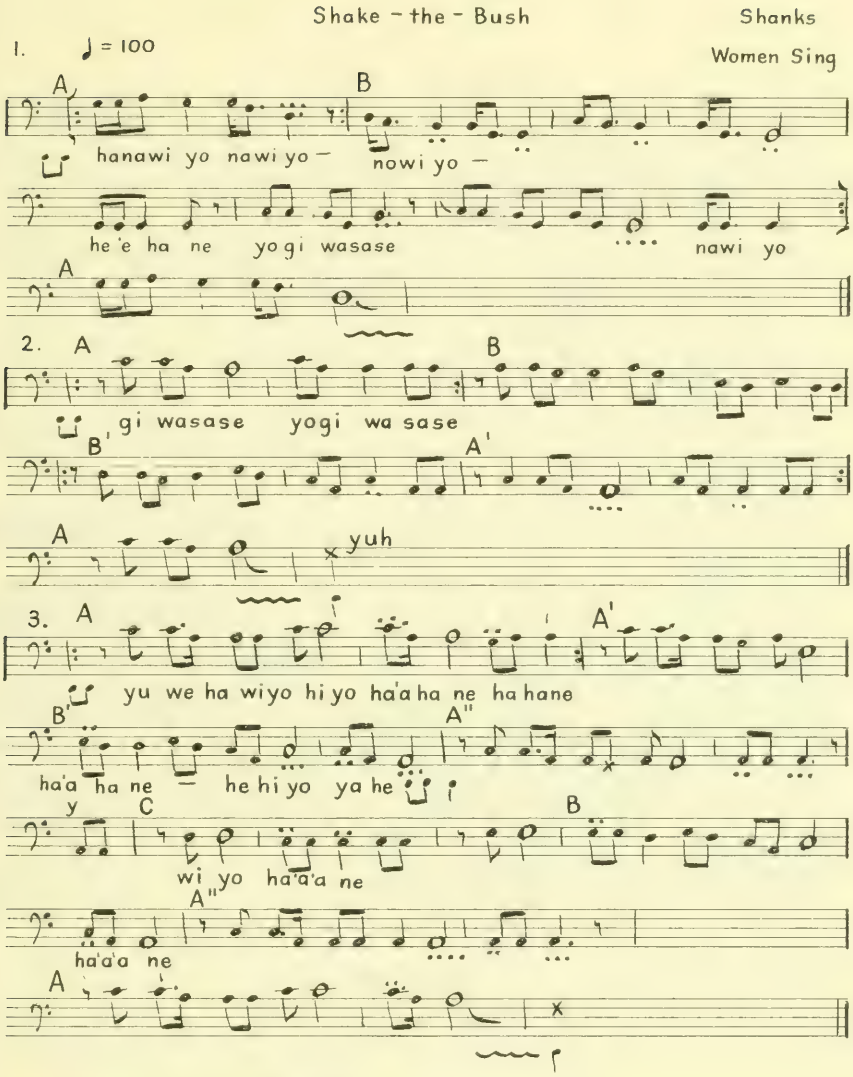
FIGURE 149.

1 and 2. (24a, b) yogiwasase(go on back the other way)
(women reverse their direction)

FIGURE 150.

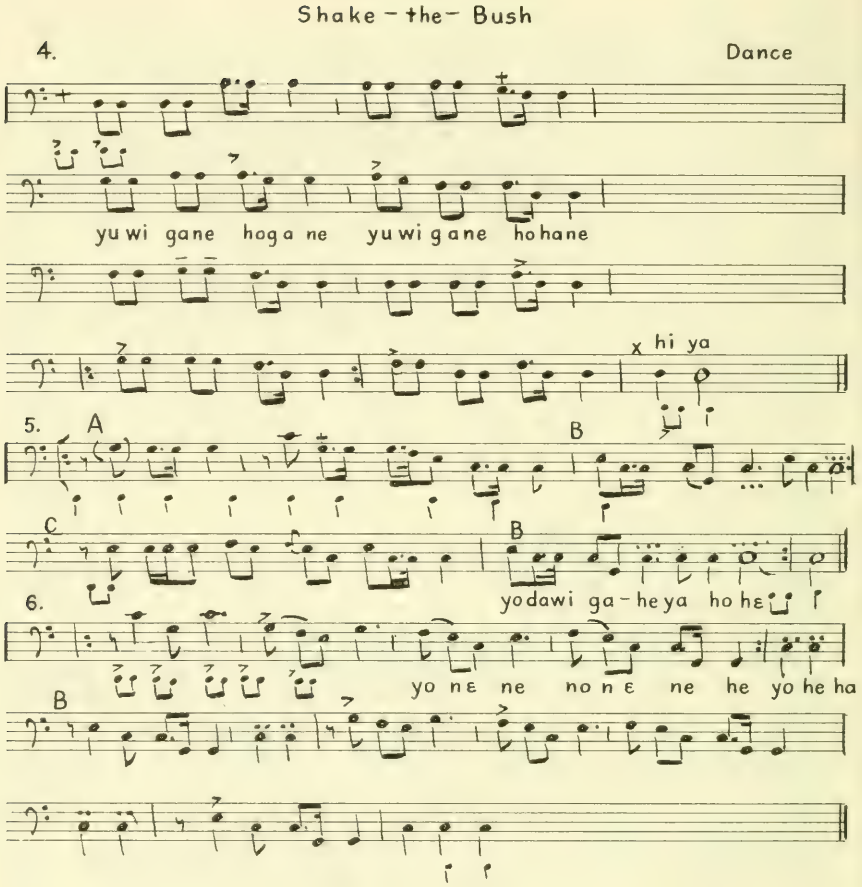

Shake - the - Bush
4.
Dance
yu wi gane hoga ne yu wi gane ho hane
x hi ya
5.
A
B
C
B
6.
yodawi ga - he ya ho hɛ
B
yo nɛ ne no nɛ ne he yo he ha

FIGURE 151.

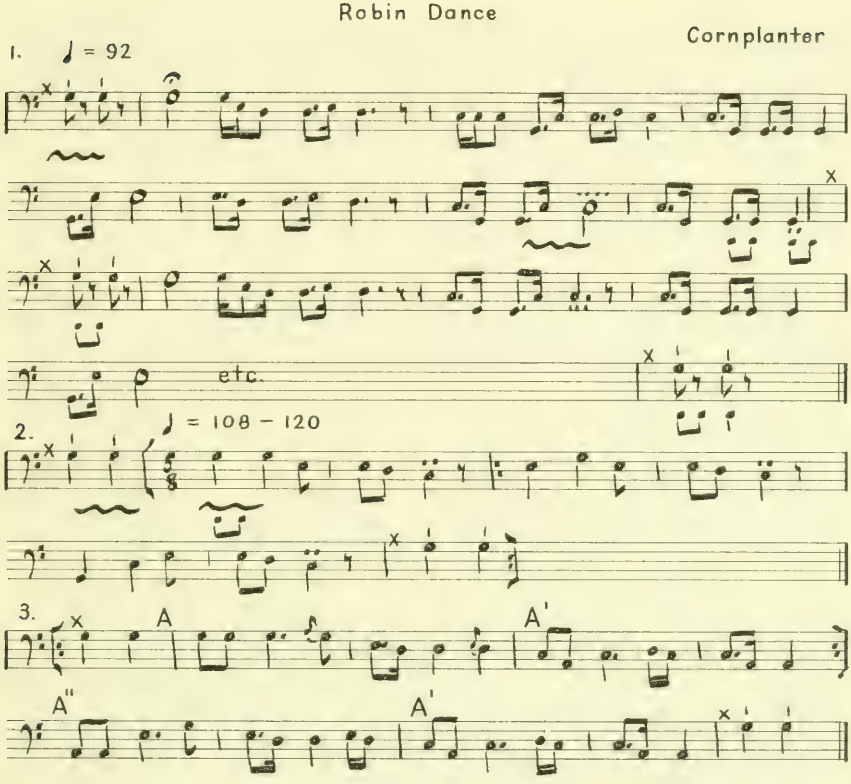



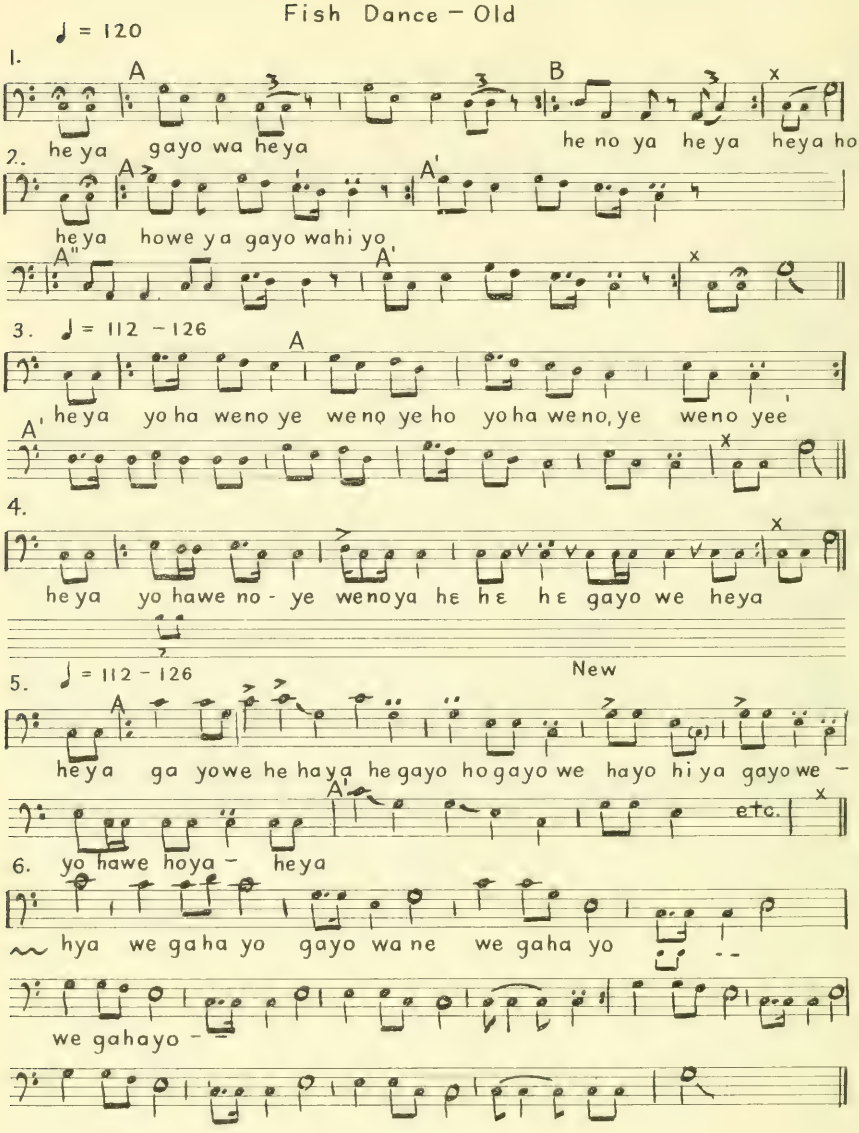
FIGURE 152.

Fish Dance – Old
♩ = 120
1.
A
B
x
he ya gayo wa he ya
he no ya he ya heya ho
2.
A
A'
he ya howe ya gayo wahi yo
A"
A'
x
3. ♩ = 112 – 126
A
he ya yo ha weno ye weno ye ho yo ha weno, ye weno yee
A'
x
4.
x
he ya yo hawe no - ye wenoya hɛ hɛ hɛ gayo we heya
5. ♩ = 112 – 126
New
A
he ya ga yowe he haya he gayo ho gayo we hayo hi ya gayo we –
A'
etc.
x
6. yo hawe hoya – heya
hya we ga ha yo gayo wa ne we ga ha yo
we ga hayo –

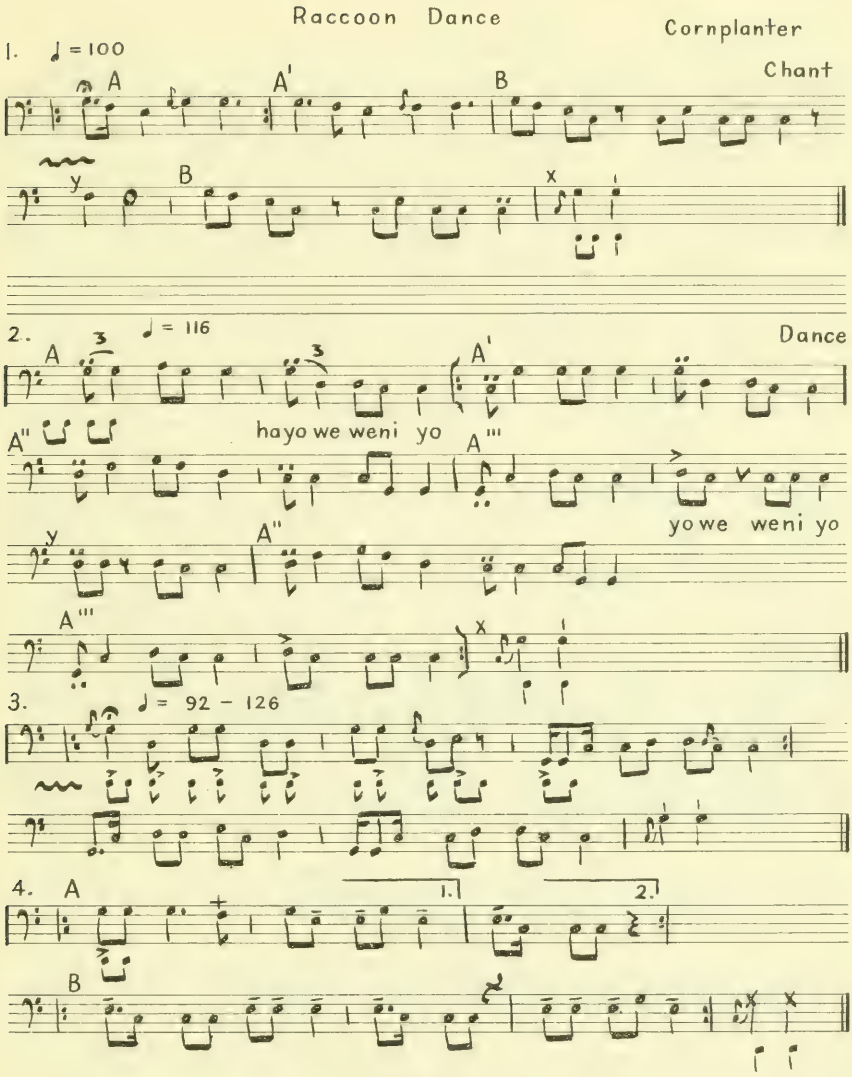
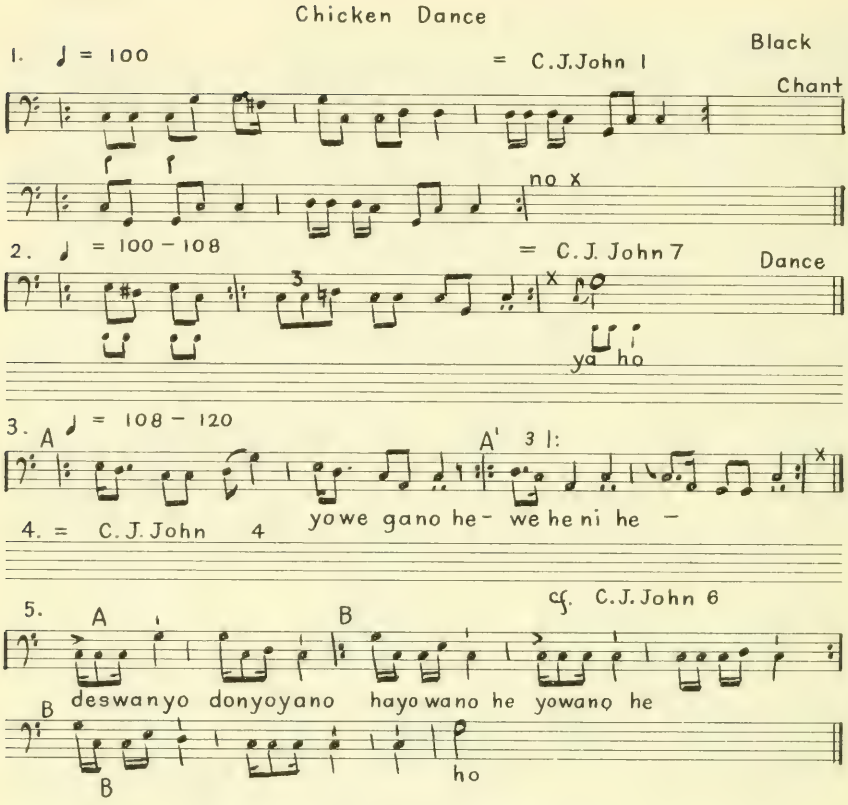
FIGURE 153.

Raccoon Dance
Cornplanter
Chant
1. ♩ = 100
A
A'
B
y
B
x
2.
♩ = 116
Dance
A
A'
A"
hayo we weni yo
A'''
yo we weni yo
y
A"
A'''
x
3.
♩ = 92 – 126
4. A
1.
2.
B
x

FIGURE 154.



5. deswa' nyo donyano hayǫwanohe
you women arise and choose a man

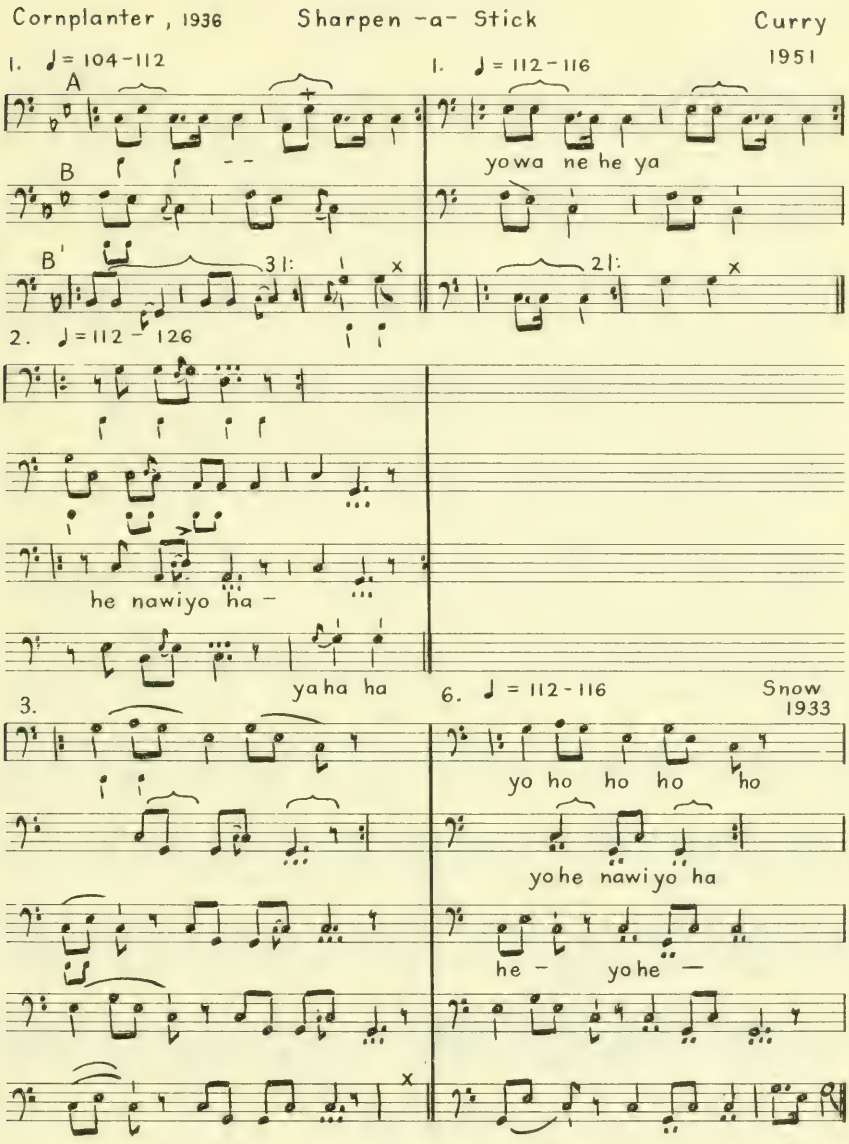
FIGURE 155.

Cornplanter, 1936
Sharpen -a- Stick
Curry
1951
1. ♩ = 104-112
A
B
B'
3 1:
x
1. ♩ = 112-116
yowa ne he ya
2 1:
x
2. ♩ = 112 - 126
he nawiyo ha -
ya ha ha
3.
x
6. ♩ = 112-116
Snow
1933
yo ho ho ho ho
yohe nawiyo ha
he - yohe -

FIGURE 156.

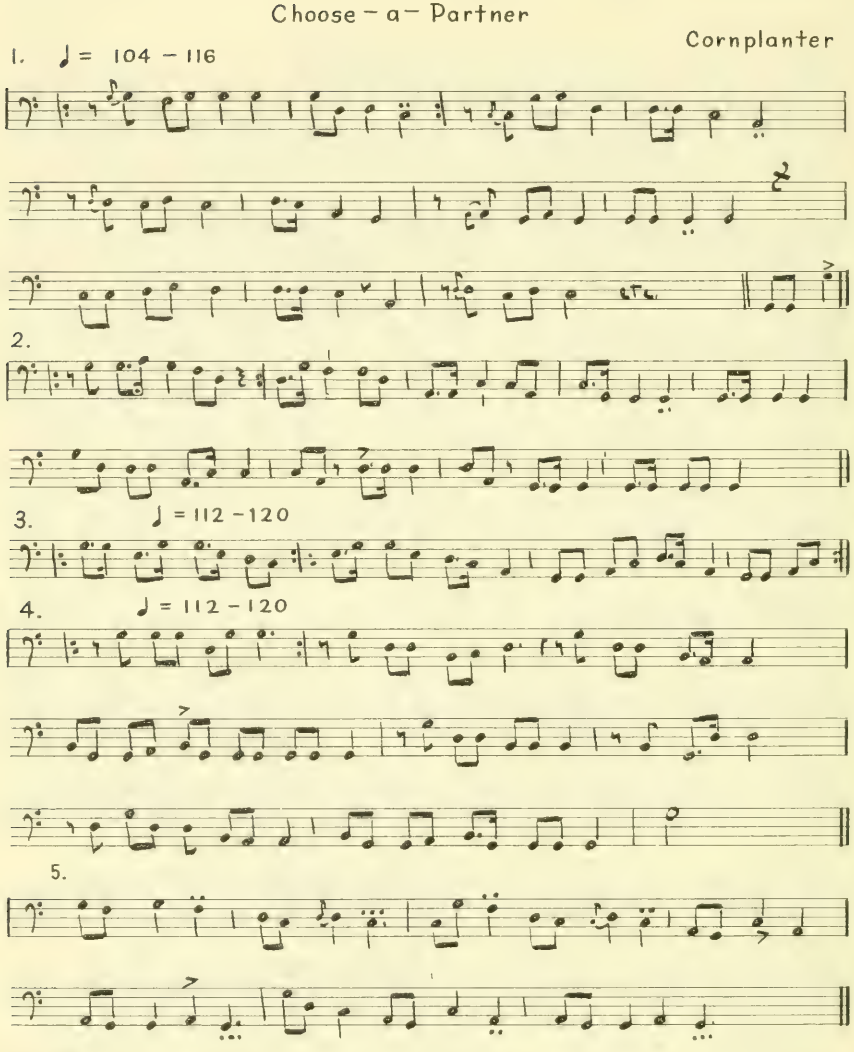


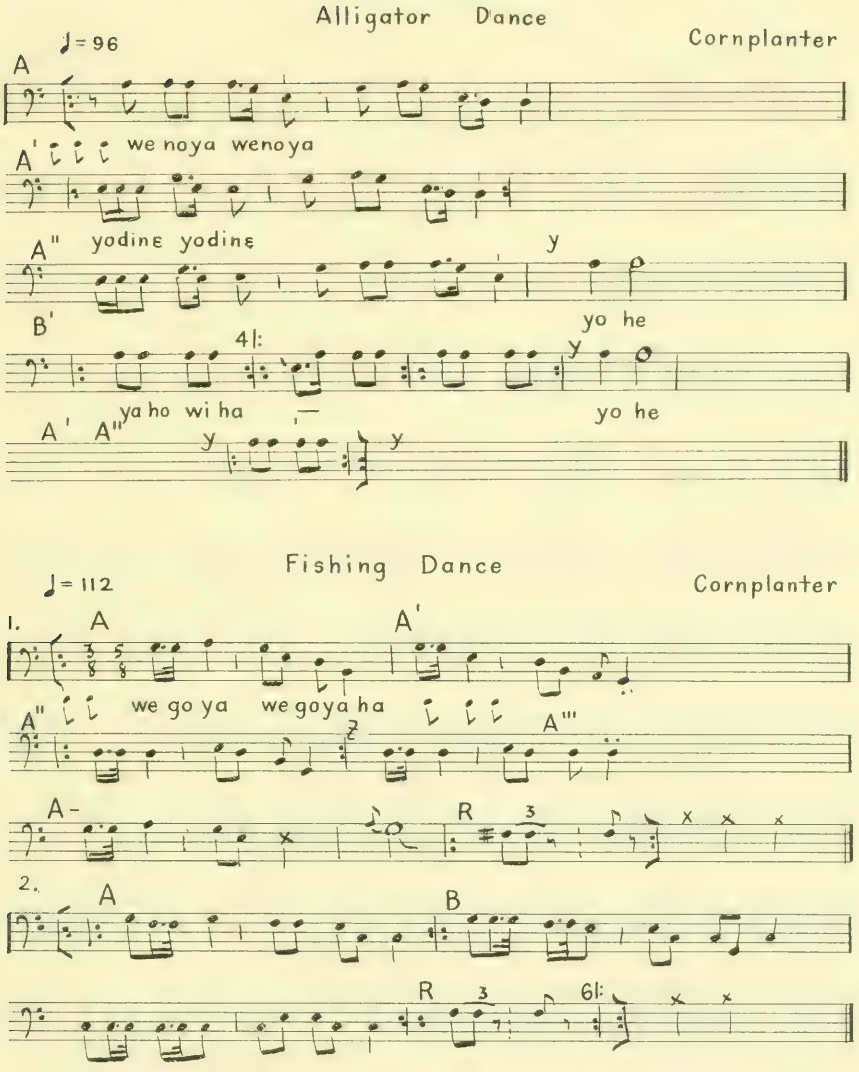
FIGURE 157.

Alligator Dance
♩= 96
Cornplanter
A
A'
we noya wenoya
A"
yodinɛ yodinɛ
y
B'
4l:
yo he
y
ya ho wi ha
yo he
A' A"
y
y
Fishing Dance
♩= 112
Cornplanter
1.
A
A'
we go ya
we goya ha
A"
A'''
A-
R
3
2.
A
B
R
3
6l:

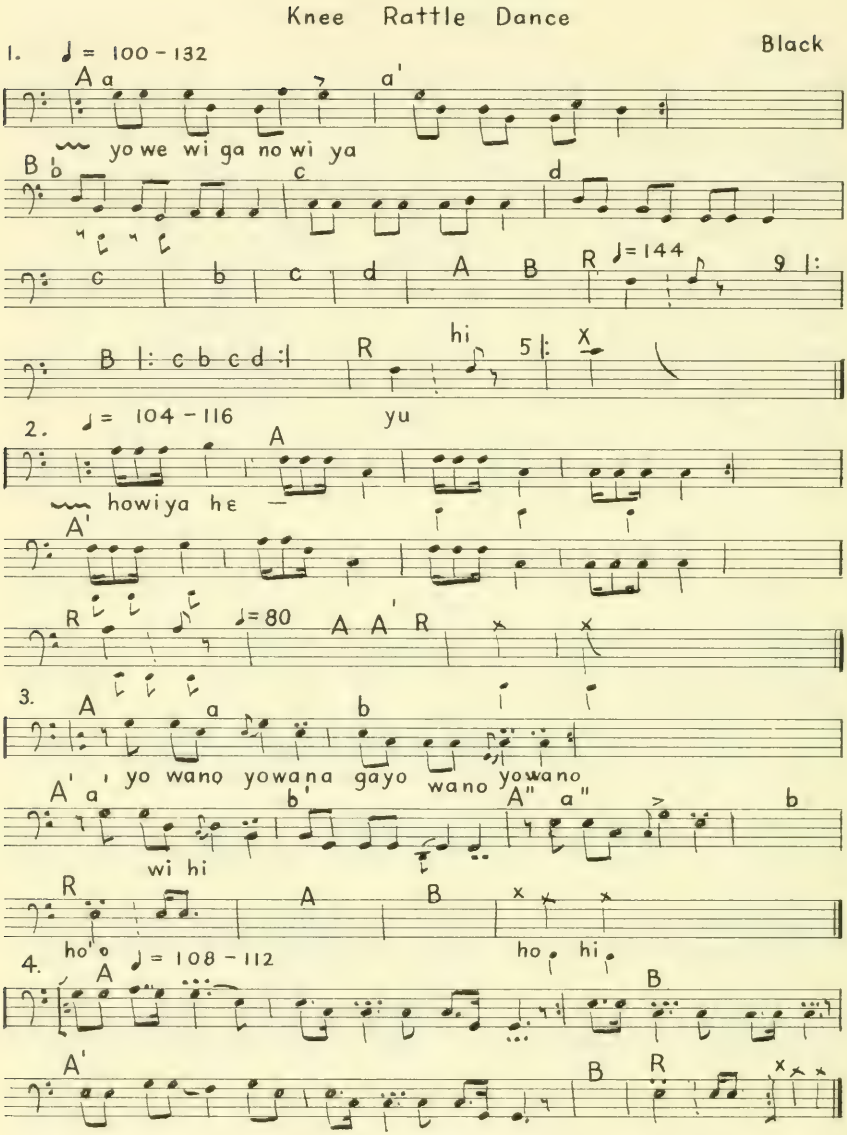
FIGURE 158.

Knee Rattle Dance
Black
1. ♩ = 100 - 132
A a a'
yo we wi ga no wi ya
B b c d
c b c d A B R ♩=144 9
B |: c b c d :| R hi 5 |: X
2. ♩ = 104 - 116 yu
A
howiya hɛ
A'
R ♩=80 A A' R
3. A a b
yo wano yowana gayo wano yowano
A' a b' A" a" b
wi hi
R A B
ho hi
4. ♩ = 108 - 112
A
ho hi
B
A'
B R

FIGURE 159.

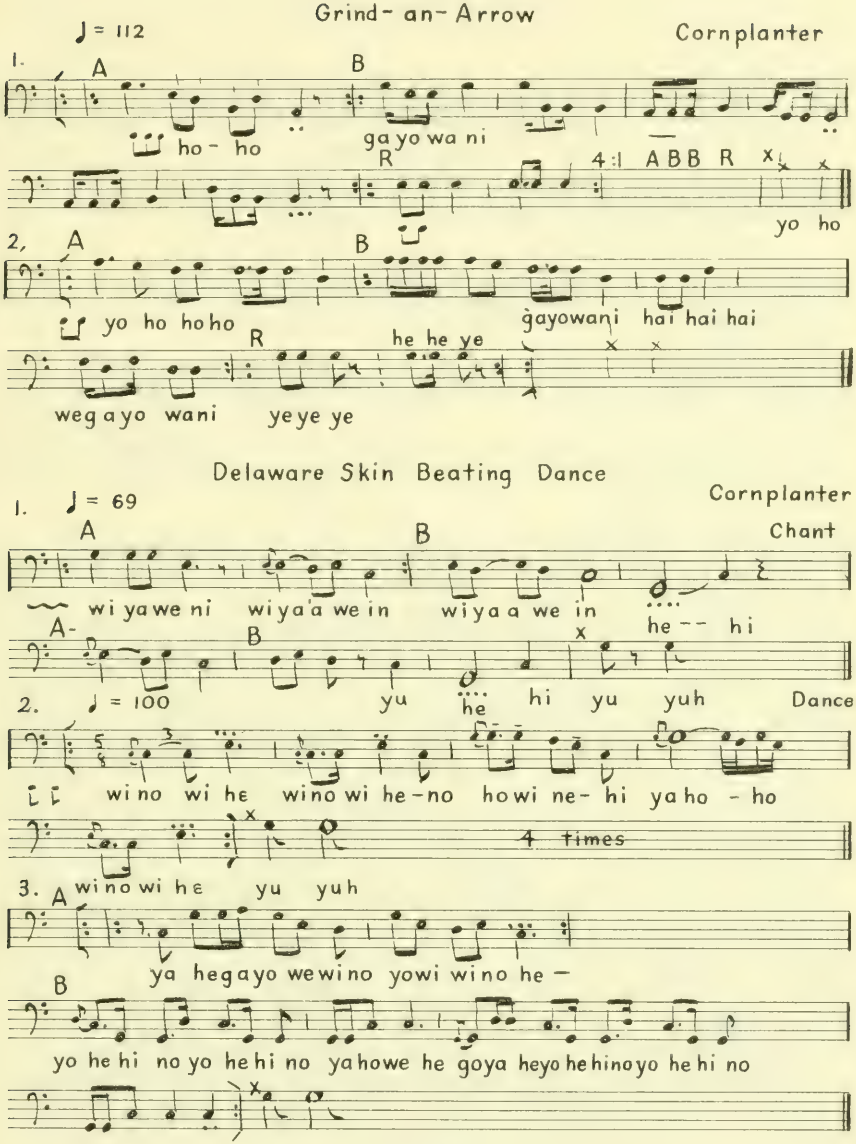

Grind-an-Arrow
♩ = 112
Cornplanter
1.
A
B
ho-ho
gayowa ni
R
4:1 ABB R
yo ho
2.
A
B
yo ho hoho
gayowani hai hai hai
R
he he ye
wegayo wani
yeye ye
Delaware Skin Beating Dance
1.
♩ = 69
Cornplanter
Chant
A
B
wiyawe ni wiya'a we in
wiya a we in
he -- hi
A-
B
2.
♩ = 100
yu he hi yu yuh
Dance
wino wi he wino wi he-no howi ne-hi ya ho-ho
4 times
3. A
wino wi he yu yuh
ya hegayo wewino yowi wino he —
B
yo he hi no yo he hi no yahowe he goya heyo he hino yo he hi no

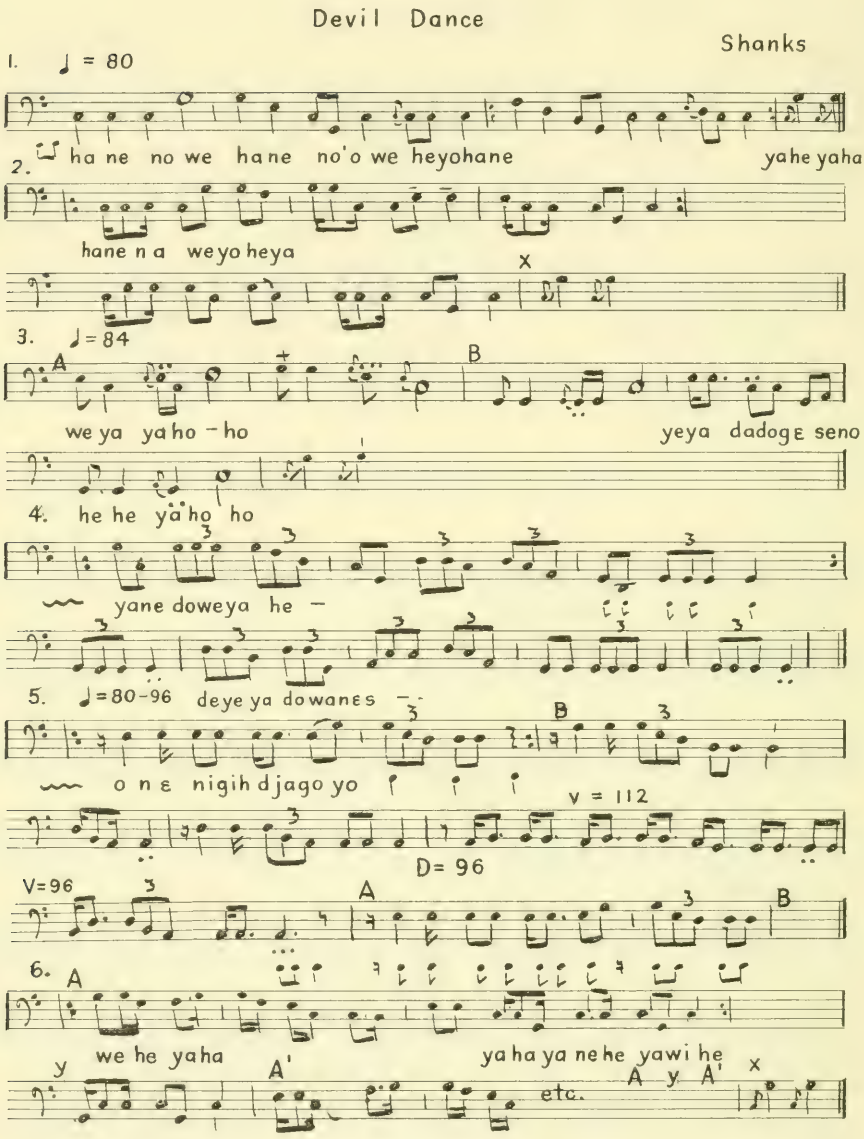
FIGURE 160.

Devil Dance
Shanks
1. ♩ = 80
2. ha ne no we ha ne no'o we heyohane yahe yaha
hane n a weyo heya
X
3. ♩ = 84
A
B
we ya ya ho - ho
yeya dadogɛ seno
4. he he ya ho ho
yane doweya he -
5. ♩ = 80-96 deye ya dowanɛs -
B
o n ɛ nigih djago yo
v = 112
D= 96
V=96
A
B
6. A
we he yaha
ya ha ya ne he yawi he
y
A'
x
etc.
A y A'

FIGURE 161.

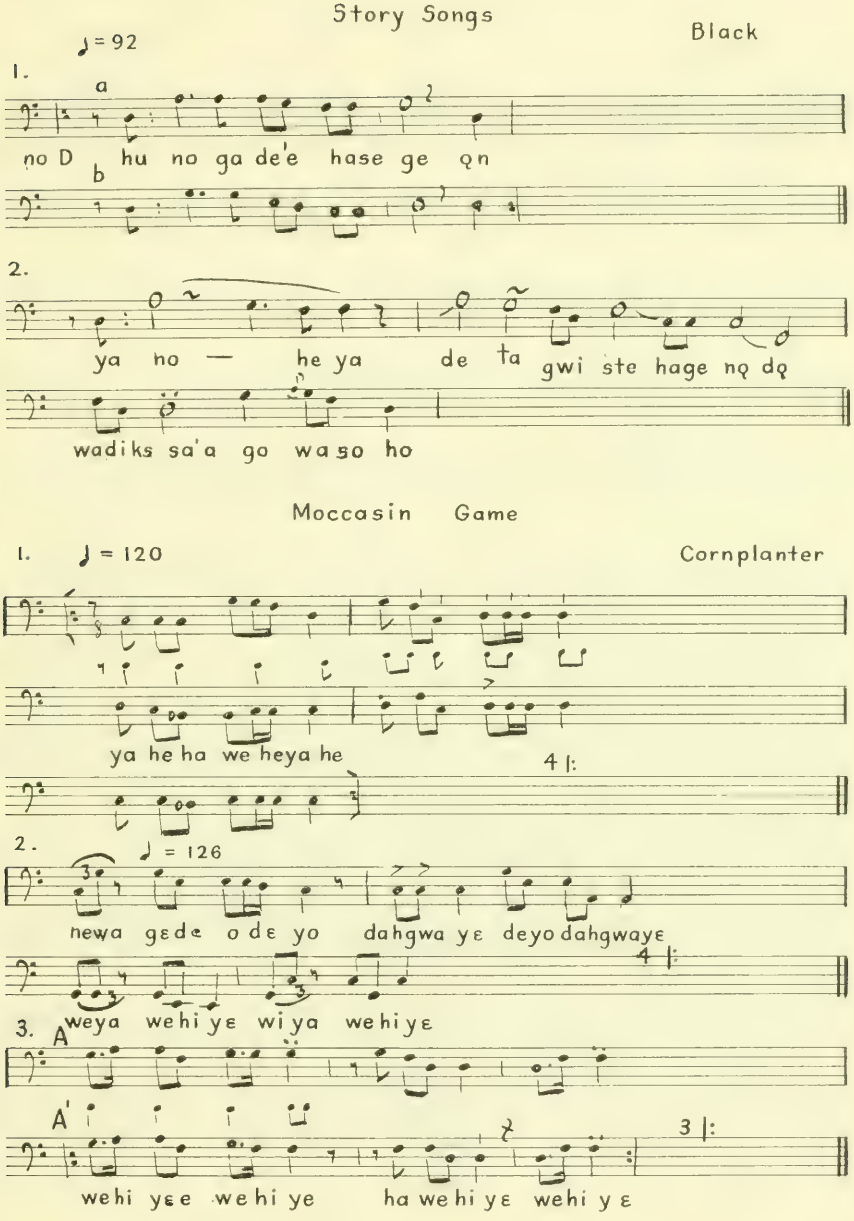



FIGURE 162.

634-599 O - 64 - 18

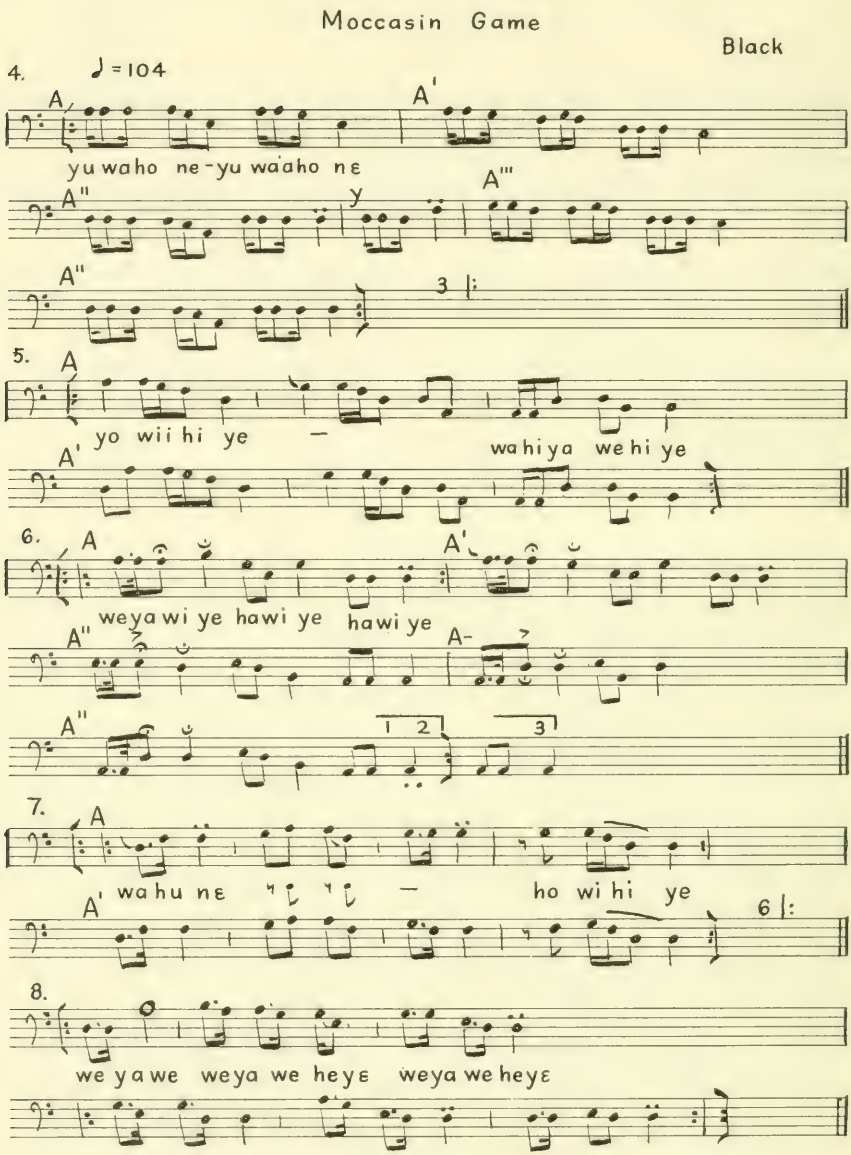

Moccasin Game
Black
4.
♩ = 104
A
A'
yu waho ne-yu waaho nɛ
A"
y
A'''
A"
3
5.
A
yo wii hi ye
wahiya wehi ye
A'
6.
A
A'
weya wi ye hawi ye
hawi ye
A"
A-
A"
1 2
3
7.
A
A' wahu nɛ
ho wi hi ye
6
8.
we ya we weya we heyɛ
weya we heyɛ

FIGURE 163.

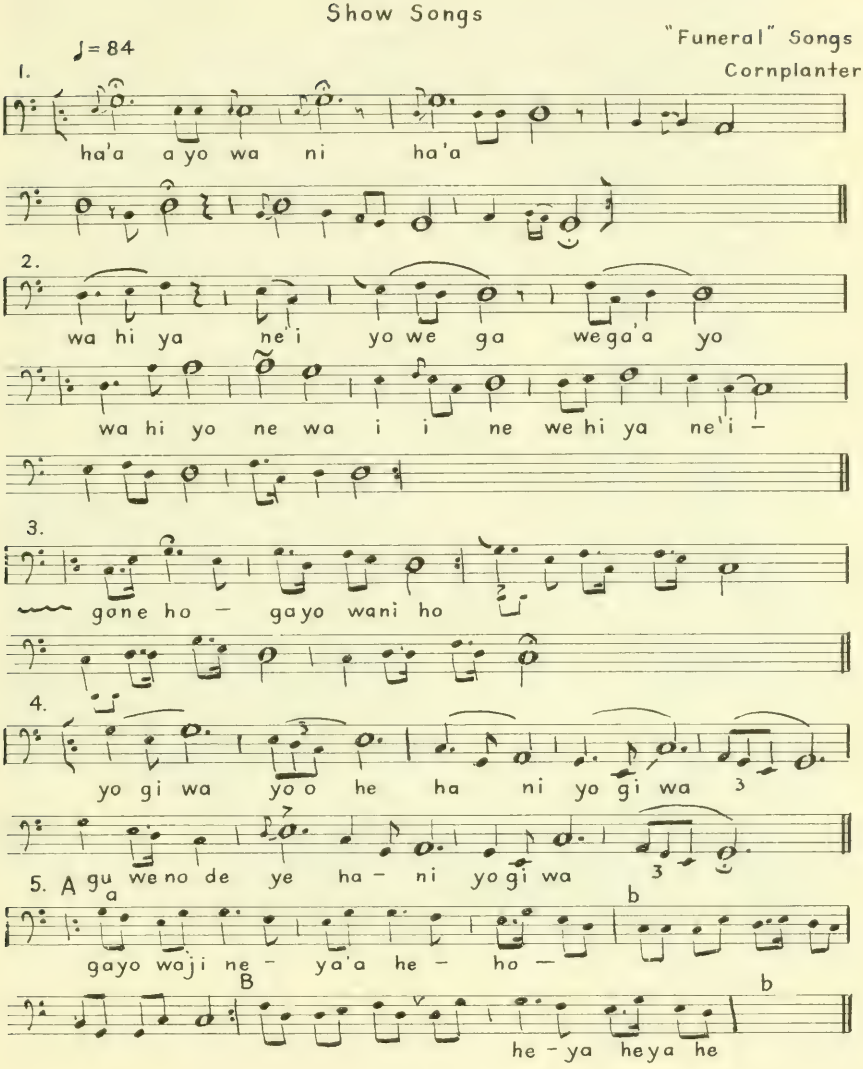

Show Songs
"Funeral" Songs
Cornplanter
♩= 84
1.
ha'a a yo wa ni ha'a
2.
wa hi ya ne'i yo we ga wega'a yo
wa hi yo ne wa i i ne we hi ya ne'i —
3.
gone ho — gayo wani ho
4.
yo gi wa yo o he ha ni yo gi wa
5. A gu we no de ye ha — ni yo gi wa
a
b
gayo waji ne — ya'a he — ho —
B
b
he — ya heya he

FIGURE 164.

Fannie Stevens, a Faithkeeper, and Chauncey Johnny John, a singer. (Photographed by W. N. Fenton.)

Albert Jones, a singer, with horn rattle. Two water drums on ground. (Photographed by W. N. Fenton.)

Chiefs and singers at Green Corn Festival. (Photographed by W. N. Fenton.)

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